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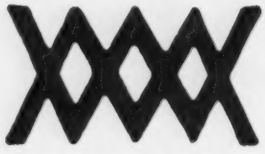
# Musical Courier

- HOLLAND RESISTS WITH MUSIC
- AUDITIONS AID PIANO STUDENTS
- WORLD HONORS RIMSKY-KORSAKOFF

## KENNY BAKER

*Drawing by Louis Lupas*

APRIL 5, 1944
20 cents



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# MUSICAL COURIER

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## Senators Probe Petrillo Ban On School Broadcasts

*Washington, D. C.*

Reopening of the hearings by the Senate Interstate Commerce Subcommittee of testimony on James C. Petrillo's ban of school orchestras from the air has brought to the fore a proposal that a bill be drafted for enactment which would end this practice.

The committee on March 20 heard testimony of Joseph Maddy, president of the National Music Camp, Interlochen, Mich., and J. Joseph Herbert, regent and legal advisor of the camp, which has been one of the groups affected by the ban.

Senator D. Worth Clark, of Idaho, chairman of the subcommittee, requested Mr. Herbert to draft a bill which would "make it a penal offense to interfere with educational and cultural programs on the air."

The ban on school orchestra broadcasting has been in effect since 1942, and was instituted on the ground that "competition of amateur musicians was depriving union members of a livelihood."

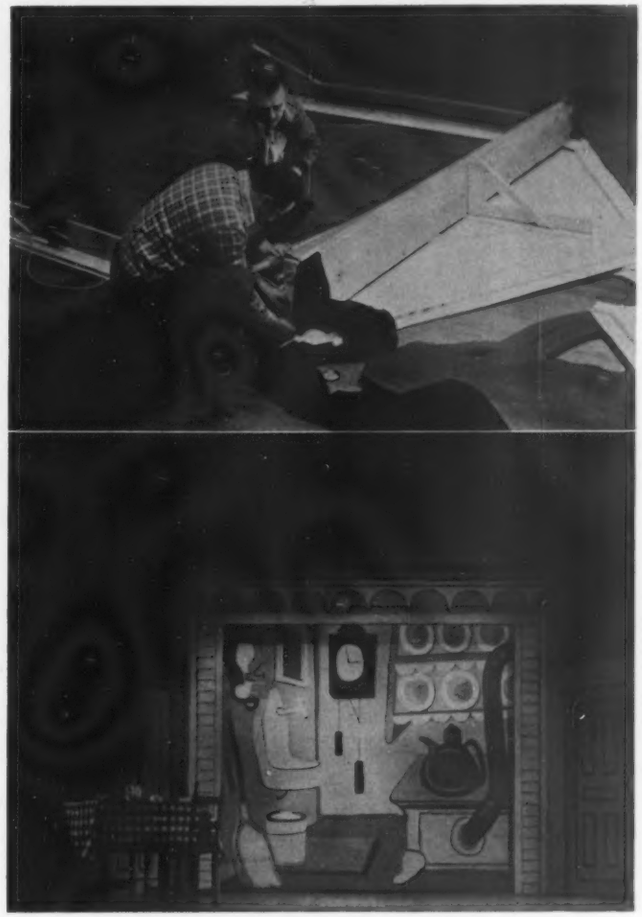
Dr. Maddy challenged Mr. Petrillo to cite "a single instance within the last ten years" when the broadcasting of any school band or orchestra had deprived any union musician of "a dollar of income."

"I further challenge Mr. Petrillo to cite one instance wherein his rulings of the summer and fall of 1942, banning Interlochen and other school music groups from the air, have resulted in a single dollar of additional income to any member of the musicians' union."

### Union Petitions to Answer WLB Panel

On the same day a petition was filed here by the counsel for the American Federation of Musicians, Joseph Padway, requesting that the AFM be allowed opportunity to state its position before the War Labor Board before that body acted on the recommendation of its panel committee of three. The panel recently recommended that the WLB order the union players back to work in recording studios and characterized the AFM ruling which removed them from the studios on Aug. 1, 1942, as a "strike." Action on the petition had not been announced at time of going to press. It was said, however, that the WLB usually accepted the recommendations of its panels.

Meanwhile, Petrillo, as president of the AFM, was named as one of the defendants in a $90,000 action in New York Supreme Court. Justice Morris Eder on March 27 reserved decision on a motion of Opera on Tour, Inc., to examine Mr. Petrillo before trial. Opera on Tour, Inc., through its attorney, John H. Jackson, charged that the union "had interfered with the presentation of grand opera with transcriptions instead of orchestral music." On Nov. 14, 1938, the opera company stated, it had obtained a Supreme Court injunction, reversed in the Appellate Division but upheld in the Court of Appeals. Richard F. Walsh, president of the International Alliance of Stage Employees, was also named defendant.



MAKING SCENERY FOR JUILLIARD TOURING PRODUCTION of Menotti's The Old Maid and the Thief. Above, school designers at work. Below, one of the sets, made to be easily transported. (Photos by Spot Photo Service.)

## "Portable" Opera for Service Men

### Juilliard Production of Menotti Opera to Visit Camps

A "portable" production of Gian-Carlo Menotti's opera in English, The Old Maid and the Thief, enlisting four singers and an accompanist, will be sent on a tour of Army camps and hospitals this spring, according to an announcement by Dr. Oscar Wagner, dean of the Juilliard Graduate School. A New York performance was scheduled at the school on March 31.

Juilliard students who sing the roles are Minerva Davis, of Lawrence, Kan.; Jean Carlton, of Des Moines, Iowa; Louisa Mara, of Union City, N. J., and Adolph Anderson, of Pittsburgh. Alfredo Valenti, opera stage director of the Juilliard staff, is directing, and Frederick Kiesler, who teaches stagecraft in the Juilliard Opera School, designed the five lightweight canvas sets. Ethelyn Dryden will be the piano accompanist.

### Carl Bricken to Conduct Seattle Symphony

SEATTLE.—The Seattle Symphony Association has engaged Carl Ernest Bricken as conductor for next season. Mr. Bricken, who is 46, is known as a composer and pianist and is director of the University of Wisconsin School of Music. He was formerly chairman of the University of Chicago Music Department. Mr. Bricken was born in Shelbyville, Ky., studied at the David Mannes Music School in New York and at Yale University, also in Europe.

### Metropolitan to Visit Boston and Chicago

The Metropolitan Opera will visit Boston after an absence of a year, the engagement opening on April 10. Chicago will also be included on its itinerary for the second year. The first of 13 performances in the latter city will be Tristan and Isolde, on April 17, conducted by Sir Thomas Beecham and sung by a cast including Marjorie Lawrence, Kerstin Thorborg, Lauritz Melchior, Herbert Janssen and Emanuel List.

## Cincinnati Saves Its Symphony By Quick Fund Drive

By MARJORIE GARRIGUE

*Cincinnati*

The crisis in Cincinnati music has passed. There will be a Symphony season in 1944-45. During these last few weeks of suspense, local newspapers campaigned heavily for the orchestra, and the public was genuinely agitated. The crisis was at its peak during the week end of the eighteenth pair of concerts in Music Hall, when Eugene Goossens conducted a program built around Beethoven's Sixth, Kerstin Thorborg's glorious voice and Martin G. Dumler's captivating Ballet Scenes.

At each of the two concerts and over station WSAI that Saturday evening, Lucien Wulsin, president of the Symphony Association, read a ten-minute speech which delineated clearly the background of the Symphony Association. The annual total expenditure of the orchestra is $300,000. Only fifty per cent of this amount is covered by the ticket sale. The remaining half is brought in from interest on the Fine Art's investments and donations.

The crisis had been precipitated by a deficit of $20,000 for next season. Only about $5,000 of that amount had been raised by the time Mr. Wulsin delivered his talks, which were more a straightforward accounting than a sentimental appeal. The response was excellent. Several thousand dollars were collected in Music Hall at booths and tables placed in strategic positions. Mr. Wulsin and the magnificent program turned the tide.

### New Score Premiered

Much local interest was focused on the Four Ballet Scenes by Dr. Dumler, known for many years as a composer in America and Europe, especially for his settings of sacred texts in larger and smaller musical forms. In the new score, he appeared as a master of orchestral form in the expression of a wide variety of human emotions. The opening Waltz Fantasy begins with simple, singing themes soon involved in high adventures of polyphony and dramatic development, which soared to a happy ending. The second Scene, its form essentially that of the symphonic scherzo, bears the mark of a personality whose

(*Please turn to page 13*)

### M. T. N. A. Meeting Attracts Large Throng

CINCINNATI.—The annual meeting of the Music Teachers National Association was held here jointly with that of the National Association of Schools of Music, March 22 to 24, with a large attendance. James T. Quarles, president of the M. T. N. A., opened the sessions.

The general subject was Music in War and in Peace. Music in the Army, in the schools, in churches, and in industry were among the topics which had especial attention from a variety of notables. Forums on piano, violin, theory, school music and other departments were a feature.

A detailed report will be published in the next issue of the Musical Courier.

F. S.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Sixty-Fifth Year
April 5, 1944

# HOLLAND RESISTS WITH MUSIC

*By*

*MARY E.*

*VAN VALKENBURGH*

*MUSIC IN THE NETHERLANDS*

**Above, players of the Amsterdam Concertgebouw Orchestra, with Eduard van Beinum (extreme left). When he conducted a Beethoven-Bruckner gala concert, "the event turned into an anti-Nazi demonstration." Below, a view of Arnhem, with the Concert Building, Musis Sacrum, at right. Musicians of the Arnhem Symphony, now disbanded, are reported "in Germany—but not making music." (Photos by Courtesy of the Netherlands Information Bureau, N. Y.)**

In the Netherlands, where the Nazi blanket has suffocated any slight chance of hearing or composing music of one's choice, the Dutch have tried desperately to live up to their heritage and tradition in music—as in everything else. But, they have been partially thwarted by the Nazis, who have already made off with numerous masterpieces of other arts, of which the Dutch nation is so justly proud. Music, it is true, cannot be stolen, for it lives in the heart and mind. But to be appreciated, it must be heard. And Holland's music, except as the Nazis dictate, is "verboten."

Rather than submit to the Nazi terms of what to play and the time to play it, Dutch musicians will not perform at all. In April of last year, the musicians of Limburg province went on strike. Pierre Reinards, who had been commissioned by the Nazis to organize a music festival in South Limburg, found musical activity (traditional in that province) "practically at a standstill." Although the Nazis had offered musicians there sufficient money, a decent hall, instruments and other inviting offers—things which had not before come easily—these stubborn Dutchmen were unfriendly to the Nazi Culture Chamber, its aims and work, and refused to be heard at all rather than under its patronage.

After the invasion, which came to a tragic end on May 14, 1940, the Nazis hoped to win over their Dutch "brothers" to Nazi ideology by interfering as little as possible with the normal routine of life. Unfortunately but naturally, a few Dutchmen were convinced of the Germans' sincerity and believed in their good intentions. It was not long before the truth became evident. Seeing that their benevolent attitude towards the Dutch was for the most part unsuccessful, the Nazis used the tactics which had become so familiar in Poland, Czechoslovakia and the other countries.

### Work of the "Culture Chamber"

Although as early as August of 1941, all associations of amateur musicians were forced to become members of the Music Guild in order to give concerts, the first real stranglehold the Nazis applied—which, incidentally, affected all art forms—was the so-called Culture Chamber.

"The Chamber's task is the promotion of Netherlands culture in the light of its responsibility to the community," they announced. This is really a nice way of saying that the purpose of the Culture Chamber, and the Culture Council which governs it, is simply and completely to Nazify Dutch cultural development. The president of both the Chamber and the Council has sufficient control and disciplinary powers to insure absolute influence over cultural organizations and their members. It is impossible to evade the power of the Chamber, as everyone active in the arts must belong to one of the Guilds governed by the latter. Failure to join such a Guild means probable punishment by a fine as high as 5,000 guilders. Formal operations of the Chamber were started according to a decree issued January 22, 1942.

However, when a Dutchman thinks he is right, the application of force does not make him change his mind or his actions. The Nazis admit that many Netherlanders have resigned from cultural clubs in defiance of control by the Nazi Culture Chamber. In one small town where a society of 3,000 encouraged an intensive cultural life, a number of the members withdrew their names after they learned that the organization was to come under the control of the Culture Chamber.

### Resistance Through Music

Every opportunity to thwart or discourage the Nazis has been used to advantage. Active resistance through the use of music—harmless though it may seem on the surface—has been effective. A bargain sale of old sheet music in an Amsterdam store (similar to Macy's in New York) ended in a complete sell-out in less than two hours. It seems that the music on sale consisted entirely of patriotic Dutch songs and favorites of English soldiers.

But not all patriots succeeded with open resistance, and the situation later became more serious. Jo Vincent, popular Dutch concert singer, was arrested by the German authorities as a hostage. She had been loyal to her government by refusing to recognize Seyss-Inquart, the German ruler of the land, as he entered the auditorium when she was about to begin a concert. Instead, in a loud voice, she said, "My government is in London," and turned her back on the German Commissioner. Another reported German hostage is Willem Andriessen, pianist and Director of the Amsterdam Conservatory.

Although the Germans frown on the playing of anything but "pure Germanic music," Netherlanders find opportunities to give other music and escape the consequences. An organist near Eindhoven, for example, managed frequently to play the British National Anthem. When the Germans tried to interfere, he said he was not playing God Save the King but O Dearest Place on Earth, a Dutch folksong with the same tune!

The Nazis, however, need to have in their grasp a far more important weapon than the mere advantage of issuing threatening decrees. Unless they can control the real generating power in music—the ability spontaneously to unite a people in a common cause—the real core of the fruit of resistance remains unchanged. It is a historical truism that in times of distress, there is always a song which is the symbol of purpose, the symbol of victory.

At a Beethoven-Bruckner gala concert given by the Amsterdam Concertgebouw Orchestra, the jubilant spirit of the patriot audience which crowded the hall, applauded generously and sent flowers to the conductor, Eduard van Beinum, actually turned the event into an anti-Nazi demonstration by their enthusiasm. The demonstration was dismissed by the Nazi-controlled papers as a "scurvy Jewish trick."

### Censorship of Programs

In the Netherlands, the Nazis must control absolutely the music played before Dutchmen anywhere, lest a significant composition call forth unity and hope for liberation.

As a result, musical programs are subject to rigid censorship. Scripts of plays, lectures, songs and revues which have not been published must be sent in duplicate to the Department of Popular Information and Arts for examination. The name of the composer must be given and, in the case of translations, that of the original author must be added. Even amateur singers must send through the local mayor or police chief, eight weeks before their performance, texts of what they are to perform, for examination by the theatrical division of the department. Large orchestras and musical societies must also send in their programs at least three weeks in advance for censorship. Certain societies which have failed to note this arrangement do not seem to understand "that there are musical pieces which are undesirable, with the result that some numbers must be struck out immediately before the performance."

### Prescribed Vocal "Interpretation"

Choral singing in the Netherlands has been regimented to the extent that a tune may be sung in only one way, with Nazi approval and under Nazi auspices. These societies form the Folk Music Group of the Culture Chamber. Dance orchestras must have special permits in order to play. This permit enumerates certain conditions which the orchestra must fulfill. Violation of these conditions or failure to obtain the necessary permit is punishable by a heavy fine or imprisonment.

Such censorship is necessary, from the Nazi viewpoint, because a composition of an American, Englishman, Russian or Pole might "accidentally" be included. Works of composers of these countries have been forbidden, but, strangely, Chopin has been exempted from the ban on Polish composers. Tchaikovsky has the dubious honor of being given a reason why his works have been banned: "The significance of the work of this great composer is recognized without reservation, but high quarters consider it inadvisable to perform the works of composers belonging to nations at war with the German Reich."

### Pseudonyms Forbidden

Composers and writers may not use pen-names without special permission of the Culture Chamber. Such permission will be refused if the suggested names sound foreign, if they lead to "confusion incompatible with the honor of the profession," or if no valid reason for the use of such name can be established. Applications must be accompanied by details of birth, career and activities. Violation of this decree is punishable also by a large fine or imprisonment.

Not all musicians have been able to withstand the Nazi barrage of propaganda. A few have, unfortunately, developed Dutch Nazi tendencies. One of the tempting fruits the Nazis offered was an opportunity for young conductors to be trained as second conductors

for principal orchestras, or as apprentice conductors for smaller orchestras. However, those who care to take advantage of these apples from the Nazi Garden of Eden must be prepared to lose popularity.

The once world-famous Amsterdam Concertgebouw Orchestra has lost much of its former popularity, thanks to the reputed Nazi leanings of Willem Mengelberg, its conductor. Last season the orchestra was able to obtain only 100 subscribers, compared to its former annual average of 3,000 each season. It is reliably reported that audiences in Amsterdam now maintain a stony silence when he conducts.

Recent reports from occupied Holland indicate that Dutch artists are still resisting Nazi cultural advances. The famous Maastricht Staar Choir building is to be auctioned off because of failure to pay interest on the mortgage. It is probable that this organization's present financial plight is due to its resistance to efforts to Nazify it. The symphony orchestras in both Arnhem and Haarlem have been disbanded, as many musicians are being sent to Germany—whether as war laborers or musicians is still a mystery.

In October of last year the Nazi radio organized a Netherlands Musical Week. A number of composers were asked to submit compositions representative of the Netherlands "despite present circumstances." However, later press accounts state that many composers "could not find the time" or "could not concentrate on sending in good work."

Holland soon will enter the fourth year under the occupation. There is no question of not being able to hold out until the long hoped-for liberation. But with the coming of the Allied armies through the broken gates of the European fortress, will come also the hard task of reconstruction. Even with a full realization of the job ahead—yes, with the disappointments and the discouragements of starting over—the Dutch are a hardy people; they can be down but never out, and perhaps may even profit from their experience.

And on the long road back to a normal life they will be comforted, encouraged and inspired by music, which has ever been a vital part of their heritage and tradition; music, which was never stolen or carried away, for it will have lived in the heart and mind.

### Leipsic Opera and Bach's Thomaskirche Damaged

Recent bombings of Leipsic have wrecked a number of landmarks, according to a United Press dispatch from Zurich. Among the buildings reported as damaged are the Leipsic Opera and the Thomaskirche, where Bach was once Cantor.

### Paris Flocks to the Opera Despite Lack of Bread

Despite near-famine conditions among many of the people and seething unrest below the surface, the few who have money in occupied Paris still seek diversion in art, according to Kathleen Cannell, American newspaperwoman, who was repatriated to this country on the Gripsholm recently after living in the French capital until last Feb. 27. "Theatres and talkies are crowded even in winter, when the halls are unheated," Miss Cannell said in an interview published in the New York Times. "The Grand Opéra is sold out both for opera and ballet half an hour after the opening of the box office. Concerts jam the largest halls, like the Palais de Chailot, which seats several thousands. . . . Modern paintings are selling for record prices. There are seven or eight new Little Theatre groups. At least two new young musicians will be internationally acclaimed as second Paderewskis when the tumult has subsided."

# How Auditions Aid The Keyboard Student

By CARL M. ROEDER,

*Dean of The National Guild of Piano Teachers*

CARL M. ROEDER

At this season for all kinds of testing occasions for young musicians, such as examinations, auditions and competitions, it is well to ponder a well-established principle of pedagogy—that there can be no lasting impression without a definite expression. All life confirms this.

"Father, what did the Dead Sea die of?" asked a boy. The answer sums up the whole matter. "It was a case of everything coming in and nothing going out."

Everyone agrees that our lives should have an outgoing, instead of an ingrowing direction. The aim of education is to release one's spiritual and psychic energy and direct it to some worthy end. All the training a student undergoes in the gradual unfolding and control of his powers is to enable him to cope with difficulties as they arise and thus be ready to meet the crises of life with a reasonable assurance of success.

How often, in the experience of a teacher, is a purposeless student placed in his care! Lacking any appreciable interest in his studies, the latter is listless and apathetic, dawdles and wastes his time; in short, he becomes a problem.

But one day he catches a glimpse of a worth while purpose. His mind is aroused, his energies become organized, the engines of his will power begin to turn and he heads toward his newly discovered goal with a determination and enthusiasm which makes for ultimate triumph.

#### The Role of Auditions

Because of the stimulus given to music students, I have always cooperated with every organized effort which offered opportunity for teachers to present their pupils before competent authorities for an appraisal of their capabilities.

My experience as a judge for such organizations as the National Federation of Music Clubs, The Music Education League, The Naumburg Memorial Foundation and in recent years The National Guild of Piano Teachers, as well as many years of service on the examining board of the Juilliard School of Music have convinced me beyond all doubt of the great constructive benefits of these testing occasions, the most valuable of which is the keen incentive which they provide for thorough preparation.

In preparing students for examinations, it is well for every teacher to understand fully the basis of judging a piano performance. However the judging charts may differ in details or arrangement, there is general agreement as to the principal factors by which a performance may be rated.

Taken generally, music may appear complicated, but every complex thing is but the interweaving of simple strands. Reducing a piano performance to its elements results in the following classification of the determining factors by which a judgment is arrived at.

#### Factors in Performance

##### I. Accuracy

Accuracy means the correct observance of all notes, time values, rests, slurs, tempo indications and marks of expression. While merely exact playing has little musical value, it is the material out of which fine playing is fashioned.

##### II. Tone Quality

Art in its highest form is the expression of beauty. And since tone is the medium of the pianist he must aim for a quality which sets forth his feeling for beauty. This involves, basically, the ability to produce a warm and colorful legato quality in any degree of dynamic variety desired. Tone should never be dry, hard, or colorless except in cases where the music specifically calls for such effects.

##### III. Technique

The physical equipment of a pianist, namely, that control and development of the playing members, fingers, hands, and arms, which enables him to perform with ease and skill, consists of the mastery of the Five Points of Technique. They are trills (finger work, individual and double notes), scales, chords, arpeggios, and octaves. Each of these items is indispensable, since each is a component requirement of every composition in the pianist's repertoire. The term "technique" also covers every variety of touch and keyboard approach involved in performance.

##### IV. Rhythm

Keeping correct time and observing recurrent pulsation and periodic accentuation is by no means all that is implied by the term "rhythm." Rhythm is virtually the life current, the flow and ebb, of music. It is therefore judged not only by its regularity and orderly movement, but by its flexibility, freedom, and continuity.

##### V. Phrasing

Phrasing is primarily a matter of punctuation; the proper setting forth of ideas which lie behind the notes by means of such grouping as will make them intelligible to the listener. But it is much more than that. It involves the relation of the parts to the whole and requires a clear understanding of the rise and fall of contrasting figures and motives, and their design and color as expressed in shadings, dynamic nuance, and climax. It leads up to that quality which we call "style," and which may be called the "grammar" of interpretation.

##### VI. Pedaling

The pedal, properly used, carries bass notes that could not otherwise be held and links tones into closer relationship than would be possible without its use, adding background and atmosphere and thus amplifying and enriching the sound. Improperly used, it can obscure clarity, phrasing, and outlines, and utterly destroy the composer's intentions. It must therefore be treated with great discretion and frequently omitted or used very sparingly.

##### VII. Interpretation

Interpretation is the sum total of all the other factors and may be infinitely more, since it determines the artistic calibre of the performance. It is an understanding of the spirit of the composition and its projection into the performance in such a way as to make it a living, vibrating experience. Interpretation is the eloquence of presentation.

#### National Piano Guild Auditions

The auditions of the National Guild of Piano Teachers will take place in 126 centers in all parts of the country in May, June and some in July. The New York dates are June 1, 2 and 3, and the judges for this area will include: Walter Charmbury, Helene Diedrichs, Doris Frerichs, Elizabeth Gest, Hazel Griggs, Leslie Hodgson, Mrs. Edwin Hughes, Dorothy Kendrick, Richard McClanahan, John Mokrejs, Harold Morris, Elizabeth Newman, William O'Toole, Effa Ellis Perfield, Rose Raymond, Carl M. Roeder, and Virginia Ryan.

Last year more than 15,000 students of all grades were examined at these Guild Auditions by judges of recognized distinction, and earned certificates of rating and diplomas in all the groups, ranging from elementary to the Young Artist divisions. The preparation involved for playing the programs they offered, the encouragement received from the judges' helpful criticisms, and the benefits derived by the teachers who availed themselves of the opportunity of entering their pupils are now so generally recognized that this movement is taking on gratifying proportions as one of the most significant educational projects.

### Toscanini War Bond Concert Draws Record Response

More than 1,000 persons stood in line to buy war bonds ranging from $25 to $25,000 on March 20 at the RKO Building, New York, when it was announced that Toscanini would conduct a special concert with the NBC Symphony at Carnegie Hall on April 17 for the benefit of the War Finance Committee. In one day all seats below $500 were sold. Conductor and orchestra will contribute their services, and other expenses will be paid by the Associated Musicians of Greater New York, Local 802, of the AFL.

### ASCAP Adds Eight Directors

Eight members have been elected to the board of directors of the American Society of Composers, Authors and Publishers. Writer members elected are Deems Taylor, Otto Harbach, Richard Rodgers and Stanley Adams. The new publisher members are R. J. Murray, J. J. Robbins, J. J. Bregman and Walter Fischer.

# "Let Stars Give Their Services to Help Promote Orchestras," Hempel Proposes

"Don't you think," Frieda Hempel asked the interviewer, while we were both overlooking Central Park from the window of her beautiful, cozy apartment, "that it would be a worth while thing if even the smaller communities in America had their own orchestra and their regular concert schedule? I think it could be done. One of my last experiences makes me firm in my belief that the audience is music-conscious enough to make such a scheme go and that there is enough talent even in smaller cities to form an orchestral group and give interesting concerts.

"I have just returned from Peekskill, a small town up the Hudson, where I was invited to be soloist with an orchestra which virtually comprises only amateurs and is held together by the indomitable will and inspiring leadership of its conductor, Frank J. Konnerth. When I arrived up there, I was shown into a lovely hall which certainly would satisfy even the demands of the most ambitious audience. When I listened to the orchestra, I was enchanted by the enthusiasm and sincerity with which they played their program. As you know, Mozart is not easy music at all, but still these people played the overture to Cosi Fan Tutte with so much gusto and precision that the performance would have satisfied the greatest demands.

**Enthusiastic Response**

"The house was filled to capacity. The program, which mixed cleverly numbers of popular and classical music, was received with endless enthusiasm. My contributions of Lieder met with greatest appreciation. My pianist, Paul Mayer, and I had the feeling that these people really are an ideal audience, discriminating but sympathetic and deeply concerned with the musical life of their community. After the concert we went to the house of one of the directors of the orchestra and there I learned the whole story of this amazing organization.

**FRIEDA HEMPEL**
*(Photo by Bruno of Hollywood, N. Y.)*

"About ten years ago Mr. Konnerth founded this orchestra. These people meet weekly for rehearsal and they have a few concerts each season. After the rehearsals they always go to different houses of the members of the orchestra group for a cup of tea, to discuss their problems and musical questions. In this way the orchestra has become an integral part of the social life of the community.

"The concerts take place, as a public service, with free admission for anyone who is interested in attending. They are looked upon as the most important contributions in music appreciation and education.

**Building for the Future**

"I was asked to come up there without getting any remuneration, excepting traveling expenses. I agreed because I deeply believe that if people with names contribute their services, the interest of the town people will be aroused by and by to such a degree that one day the orchestra can ask for entrance fees, and with that will then pay assisting artists. If this happens, a wide field of musical activities will be opened to younger musicians, who will be able to play for the smaller fees these organizations can provide. Then, as time goes on, it will be possible to afford even the higher salaries of the acknowledged artists, and so everyone will enjoy this increase in musical activities. For the time being, I think that the artists with famous names should contribute their services as I have done and make themselves the promoters of this important idea. I dare say they don't act as benefactors, but they are building for themselves, and what is more important for the future generation, the platform from which music can go to all the music-loving public in the Americas. This may also pave the way to national orchestras and the national opera.

"I am very proud that I was asked to be instrumental to help this Peekskill Civic Orchestra. The Mayor of the city wrote me after the concert that 'the entire occasion was so happy that I trust it may not be a great while before it may be possible for you to return to our community.' It made me very happy to be among those people, and I hope that I will be able to repeat this experience elsewhere. This is the obligation for us who carry the tradition, that we spread the knowledge of great music all over the country for the enrichment and the embellishment of life."

We were still overlooking Central Park and I was thinking that there must have been a time when this big city of New York started its musical life in a similar way; from small beginnings to the importance it has now as the focal point of musical activities of the whole world. H. W. L.

## Rachmaninoff Memorial Plans Exchange Tour Awards

To honor the memory of Sergei Rachmaninoff, who died a year ago, friends and artist colleagues have established the Rachmaninoff Memorial Fund, Inc. Its purpose is to discover and encourage exceptional talent through an interchange of musicians between the United States and Russia, beginning with tours of gifted young pianists. It is hoped to extend this later to conductors and composers.

A nation-wide contest will be held biennially, starting with pianists. It will be open to candidates between the ages of 17 and 25, except those who have served in the armed forces, when the age limit will be 28.

The award will be a season's tour of concerts and appearances with leading orchestras in America, followed possibly by a tour of the Soviet Union. The latter will be dependent on the approval and support of the plan by the Soviet Government.

It is hoped that the Soviet Union may conduct similar contests in Russia, the winner to be given a tour of the United States, under the sponsorship of the Rachmaninoff Memorial Fund, Inc.

Vladimir Horowitz, a close friend of the late musician, is president of the Rachmaninoff Memorial Fund, Inc., whose offices are at Steinway Hall, New York City. Mrs. Sergei Rachmaninoff is honorary president. Dr. Serge Koussevitzky is chairman of the Artists' Advisory Committee, including many notables in music.

## Boston Symphony Names Koussevitzky, Burgin and 3 Guests

BOSTON.—Dr. Serge Koussevitzky on Oct. 6 will begin his twenty-first consecutive season as conductor of the Boston Symphony Orchestra. Re-engagement of the conductor was announced on March 17 by the directors of the orchestra.

The ensemble's 64th season will find several guest conductors sharing the podium with Dr. Koussevitzky and Richard Burgin, associate conductor. Among these will be George Szell, conductor of the Metropolitan Opera; Dimitri Mitropoulos, of the Minneapolis Symphony, and Leonard Bernstein, now assistant conductor and next year a guest leader of the New York Philharmonic-Symphony.

## City Center Plans Spring Opera —Reports No Deficit

The New York City Center Opera Company will present a spring season of opera during two weeks starting May 2d, according to an announcement made by Mayor F. H. La Guardia. In addition to 'Tosca,' 'Martha' and 'Carmen', which introduced the company to New York in February, Laszlo Halasz, artistic and music director is preparing 'La Boheme', 'Traviata', 'Cavalleria Rusticana', and 'Pagliacci'.

Despite the low price policy of the City Center, a financial report on the nine performances during the week of Feb. 21 revealed no losses after expenses had been allocated.

## American Society of Ancient Instruments Gives Festival

PHILADELPHIA.—The American Society of the Ancient Instruments, Ben Stad, founder and director, gave its 16th annual festival on March 30 and 31, in the Grand Ballroom of the Ritz-Carlton. Three concerts, opening with a program for young people, included works by Bach, Handel, Vivaldi, Mozart, Schein, Hasse, Locatelli, Pasquini, Valentini, Kriedel, Purcell, Telemann, and other masters of the 18th and and previous centuries. The soloists included Yves Tinayre, baritone; Carolyn Darrow, soprano; Ralph Gomberg, oboist; Julea Stad, harpsichordist; Charles Hois, trumpeter. A vocal ensemble from the All Philadelphia High School Chorus participated. The members of the Society—Ben Stad, viole d'amour; Jo Brodo, pardessus de viole; Josef Smit and Benjamin Gusikoff, violes de gambe; Maurice Ben Stad, basse de viole, and Flora Stad, harpsichord—were assisted by several other prominent instrumentalists, including a number of Philadelphia Orchestra musicians.

## OPA to Control Used Piano Prices and Rentals

WASHINGTON.—The Office of Price Administration announced on March 22 that it is planning to control rates for used pianos, which in some cases, it reported, "are selling at prices considerably in excess of ceiling prices for new pianos." The OPA is now holding meetings with representatives of dealers to discuss a price regulation for sales and rentals of these instruments. This proposed control would establish maximum retail prices for all types of used pianos, whether rebuilt, reconditioned, redesigned or in original condition. It would also set ceiling rates for rentals in all these divisions.

At present both wholesale and retail prices for used pianos are covered by the general maximum price regulation, which establishes the seller's ceiling at his highest price in March, 1942, for the same or a similar piano.

## Col. Sarnoff in England

LONDON.—Col. David Sarnoff, president of the Radio Corporation of America, is reported "somewhere in England." Called back to active military service, Col. Sarnoff, an expert in communications, is expected to play an active part in the forthcoming invasion of the Continent by the Allied armies. He was a radio operator in the last war.
T. N.

## Curtis Quartet Dissolves As Leader Is Drafted

PHILADELPHIA.—The Curtis String Quartet, after 16 seasons, including three European tours, has decided to disband. The members were called up for pre-induction physical examinations recently, and Jascha Brodsky, first violin, was accepted, while the draft board rejected the other three members, Max Aranoff, viola, Orlando Cole, cello, and Charles Jaffe, second violin. All are married.

## Metropolitan Opera Fund Tops Goal by $16,793

The Metropolitan Opera Fund drive for $300,000 "went over the top" by more than $16,000, according to an announcement by George A. Sloan, president of the Metropolitan Opera Association, on March 19, the closing date.

Total receipts were $316,793, including a gift of $10,000 from the Metropolitan Opera Guild, which supplemented individual gifts of members. Mr. Sloan said that $100,000 from the drive had been turned over to pay the disputed real estate taxes, which have been lifted by the New York State Legislature, although the date for cancellation of them is yet to be determined. The remaining $216,793, and whatever additional funds may come in, will be added to the company's treasury.

Mr. Sloan expressed the hope that the funds received will "be adequate to meet the Metropolitan's needs until the war ends." He also felt that "when the war is over, the Metropolitan will be able to balance its budget or come very close to it."

The current season, he pointed out, is one of the most successful in the company's history, with "repeated box-office sell-outs," but the loss of income due to the curtailment of the Spring tour and the heavy real estate taxes necessitated the campaign for funds. Mr. Sloan called the $300,000 contributed a "necessary margin of safety during the balance of the war period."

Total number of contributors was 40,370, he said, and said this figure was indicative of the fact that "the people of America, in war as in peace, want opera."

## Westchester County Center May Be Factory

WHITE PLAINS, N. Y.—The $1,000,000 Westchester County Center here, which has been the scene of performances by the Metropolitan Opera and leading orchestral and concert attractions, is to be converted temporarily into a copper cable manufacturing plant after May 1, if negotiations now in progress are concluded.

# *WORLD FETES RIMSKY-KORSAKOFF'S CENTENARY*

## Bostonians Include Memorial Performance of Scheherazade

By JULES WOLFFERS

It is Dr. Serge Koussevitzky's pleasant custom to commemorate significant anniversaries. Rimsky-Korsakoff was born March 18, one hundred years ago, and accordingly the March 17-18 programs of the Boston Symphony included that composer's Scheherazade and Dubinushka. After intermission came Joseph Szigeti in the Brahms Violin Concerto.

If Scheherazade has suffered from too frequent performance, the music wears astonishingly well. Under Koussevitzky we heard the work with all the freshness and vigor needed to be wholly credible to 1944 ears. Certainly this was about the most exciting and thrilling Scheherazade one can imagine. Dubinushka, that revolutionary folksong of 1905 memory, became irresistible under the conductor's whipping intensity.

The contrast of the Brahms proved strikingly effective. Soloist Szigeti approached the music with subtle refinement and graceful beauty of line. The capacity audience warmly applauded Mr. Szigeti's efforts, so ably seconded by conductor and orchestra.

### Civic Symphony and Ballet

This season's second concert of the Boston Civic Symphony was outstanding in many ways. Before two sell-out audiences at New England Mutual Hall, Conductor Joseph Wagner presented a ballet program with Jan Veen and his Dancers. Featured was the first performance of Mr. Wagner's own Hudson River Legend, ballet in three scenes with prologue and epilogue, based on The Legend of Sleepy Hollow by Washington Irving, scenario and choreography by Jan Veen. To Arthur Fiedler fell the distinction of conducting this work for the first time: under his hands the orchestra played with spirit and devotion to bring out all the cleverness of the score. Mr. Wagner has written well and to the point. The work of the Dancers on the stage was convincing and well done. Some cutting and readjustment will aid in bringing to the attention of the public an authentically American ballet of huge humor and coordinated design. Mr. Wagner himself conducted the first part of the program which served as appetizer, but among the hors d'oeuvres was the really delectable Slonimsky Variations on the Brazilian tune, My Toy Balloon. Mr. Veen's famous Carmen satire had its usual amusing effect on the audience.

### Early Music Played

The Boston Society of Early Music presented an absorbing program of music for flute (Georges Laurent), viola da gamba Alfred Zighera) and harpsichord (Sylvia Marlowe) at the Women's City Club before an overflow audience. The excellently contrived list included works by Antonio Lotti, Karl F. Abel, Handel, Bach, Rameau and Couperin, played with artistry by the trio in combination and alone.

At Boston University College of Music, the Stradivarius Quartet was heard in the fifth of six concerts designed to illustrate the history of the string quartet and related forms. Messrs. Wolfinssohn, Hillyer, Lehner, and d'Archambeau were joined by d'Archambeau's teen-aged son, Pierre, in a fine performance of the Brahms Quintet, Op. 111.

### Recitals by Elman and Kaufman

Mischa Elman was presented by Aaron Richmond at Symphony Hall in a solid and satisfying program. The noted violinist played Handel, Brahms, Glazounov, Chausson, and others with all the beauty of tone one associates with his name. Leopold Mittman accompanied discreetly and well. Other Richmond programs included violinist Louis Kaufman and a brace of unusual pianists. Mr. Kaufman played the Kreutzer Sonata and Symphonie Espagnole with ease and finesse. His program was notable for four works new to Boston by Charles Jones, Achron, Sibelius and Still. The recitalist's many violinistic virtues were amply displayed. Vladimir Padwa's accompaniments were resourceful and distinguished.

Mischa Elman gave a preview of his Washington's Birthday program on the previous evening at the Boston Stage Door Canteen in the Y. M. C. A. Building. With Leopold Mittman, his pianist, he played numbers requested by service men. The added appearance was arranged by Aaron Richmond, on whose series Elman appeared.

Dusolina Giannini was the last word, musically, modishly and vocally, when she substituted for Gladys Swarthout at the closing program of the Boston Morning Musicales at the Statler. Superb in voice and manner, Giannini ended the series with distinction and eclat.

**CONSTANCE HOPE,**
**who has been active in publicity and artist relations work since 1931, on April 1 assumed her new duties as director of artist relations for Red Seal records. Her appointment was announced by James W. Murray, general manager of RCA Victor Record activities. (Photo by De Bellis, N. Y.)**

### Davidson Joins Morris Agency As Concert Director

James A. Davidson, associated with concert, radio and operatic personalities, will join William Morris Agency, Inc. as of May 1 to coordinate and direct concert activities of artists. Starting as business manager for Lily Pons in 1937, Davidson now numbers among his clients Lauritz Melchior, Jose Iturbi, Risë Stevens, Eleanor Steber and Igor Gorin. He is also concert manager for Jeanette MacDonald and Jose Iturbi.

In the William Morris Agency, Davidson will be associated with Martin M. Wagner, Sylvia G. Wright and Henri A. Leiser.

### Students Honor Kipnis

Alexander Kipnis, Metropolitan Opera bass, on March 21, received the annual Senate Award, presented by 5,000 students of North East H. S., Philadelphia.

**RIMSKY-KORSAKOFF**

## Soviets Announce Honors for Master

### Moscow Marks Russian Composer's Centenary with Honors

Moscow.—Commemorating the centennial of the birth of Nicholas Rimsky-Korsakoff, the Council of People's Commissars voted on March 18 to give him one of the highest tributes ever accorded a Russian musician.

A monument will be erected at Leningrad. A motion picture of his life will be made, and his library will be placed under government control. It was also voted to establish eight scholarships for gifted students from the Moscow, Leningrad, Sverdlovsk and Kiev Conservatories and to name a State Conservatory in his honor. In addition, a museum will be established at his birthplace, Tikhvin, and an album of his compositions issued.

Recognition was also voted in granting his sons, Mikhail and Vladimir, and his daughter, Nadezhda Steinberg, life incomes of 500 rubles monthly. His granddaughter, Irina Golovkina, was voted 300 rubles monthly during her lifetime.

## CLEVELAND

By ROSA H. WIDDER

With Eric Leinsdorf presumably still in the armed forces next year, the Cleveland Orchestra management has announced the engagement of the following conductors for the coming season: Vladimir Golschmann, Eugene Goossens, Fritz Reiner, George Szell, and Frank Black. Mr. Ringwall will again assume his heavy schedule of Twilight concerts, Children's Concerts, besides his two pairs of regular symphony concerts.

For its 19th Gala Opera Festival during the first week in May, the Metropolitan Opera will present The Tales of Hoffmann, newly staged and refurbished with the help of a $10,000 gift from Cleveland's Northern Ohio Opera Association; La Traviata, Marriage of Figaro, Bruno Walter conducting; Mignon, Beecham conducting; Tannhäuser; Lucia, with Lily Pons; Carmen and Rigoletto. Patrice Munsel will appear three times; other Clevelanders in prominent roles are Rose Bampton, Helen Jepson, Thelma Votipka, Christina Carroll and Donald Dame. The problem of filling 9,000 seats for each performance accounts for the repertoire of popular operas. Advance sale is reported to be overwhelming.

Mrs. Emil Brudno announces seven musical events for next season: the London Philharmonic; the Boston Symphony; William Kapell and Robert Casadesus, pianists; Dorothy Maynor, Ruth Posselt, and the Budapest String Quartet with Leonard Shure, pianist.

### Concert Series Closes

The Cleveland Civic Concert Association, under the efficient management of Mrs. Brudno, has successfully completed its 11th season with the presentation of Ezio Pinza, bass, in one of those rare artistic events long to be remembered.

An appended feature of the course was the supplementary Sunday afternoon series, which consisted of the exotic revue by Katherine Dunham and her troupe, cheered by an overflow audience. Of truly artistic stature were the offerings of the duo-piano team Nemenoff and Luboshutz, who appeared here for the first time and made a strong bid for re-engagement. Claudio Arrau and Joseph Szigeti, each in his own recital, exhibited their lofty art before select audiences responding with greatest enthusiasm. Andor Foldes was the assisting artist at the piano for Mr. Szigeti.

During the past few weeks the art of the violin was much in evidence. After Fritz Kreisler's fascinating performance of the Tchaikovsky Concerto with the Cleveland Orchestra under the baton of Rudolph Ringwall, Menuhin, in spite of his mature years, played the Mendelssohn Concerto with the same simplicity and exuberance as in his earlier appearances, and Joseph Knitzer gave a well balanced and scholarly reading of the Beethoven Concerto—all under Mr. Ringwall's baton. In addition, the associate conductor gave eminently satisfying performances of the Dvorak "New World" Symphony, Three Dances from De Falla's The Three-Cornered Hat and a first hearing of a vigorously refreshing and charming Suite in E major for string orchestra by Arthur Foote.

### Resident Artists Heard

Tossy Spivakovsky, Cleveland concertmaster, appeared in his first recital at Mahler Hall and again demonstrated his fine musicianship and technical equipment in a comprehensive program including the Debussy Sonata. Leon Machan gave musicianly support at the piano.

Locally there is an abundance of musical talent; Vivien Harvey Slater appeared at the Art Museum in a program of five sonatas by Scarlatti, Mozart, Beethoven, Prokofieff and Arthur Shepherd, scoring a fine success. Walter Blodgett, curator of musical arts at the Museum, was heard in the 11 chorales of Brahms.

At the sixth formal concert of the season, the Fortnightly Musical Club presented Marian Matousek, pianist, in two Fantasies, the Schubert and the Chopin. On the same program Robert Marshall, tenor, was heard in two groups of songs with Ben Burtt at the piano.

This correspondent has given a series of lecture recitals on the subject, This Changing World of Music, with appropriate commentary and programs including the works of Mendelssohn, Beethoven, Brahms, Chopin, Debussy, MacDowell, de Falla and Shostakovich.

Buy War Bonds and Stamps

# *RADIO:* NEWS AND VIEWS—

## *By VIVA*

Symphonic event of the next few weeks is the premiere of Roy Harris' Sixth Symphony, by the Boston Symphony Orchestra under Serge Koussevitzky, on April 15, at 8:30 p.m., over the Blue Network.

The work was commissioned last May by the Blue Network, and derives its inspiration from Lincoln's Gettysburg Address. Explaining how he came to choose the address as a theme, Mr. Harris, in an article in International Musician declared, ". . . in seeking a symphony worthy of our great national crisis, I . . . have turned to one of the great moments in the history of the nation for guidance. In Lincoln's Gettysburg speech, I find a classic expression of that great cycle which always attends any progress in the intellectual or spiritual growth of people: (1) Awakening, (2) conflict of the old against the new, (3) terrible suffering resulting from that conflict, and (4) the triumph of the new over the old, which is the affirmation of the eternal youth of the human spirit.

"We are in the midst of that process now, and each of us must contribute to its solution according to our endowments and opportunities. In this spirit, I offer the Sixth Symphony."

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In a rambling discussion of radio some time ago, this department voiced a wish for another program built around the artist, on the order of the Telephone Hour. With the advent of the new RCA-Music America Loves (7:30 p. m. EWT, Saturdays, Blue Network), it would seem that the wish has to some extent materialized. Presenting one serious and one popular artist and an orchestra under Ray Blackton, the program features big names in music other than those artists who have appeared on the Telephone Hour, such as Arthur Rubinstein, Mischa Elman (scheduled for April 22) and others. Commercial announcements have been reduced to a minimum, and the choice of music, while leaning over too much toward the popular, is good on the whole. The orchestra sounds a bit thin, but this will no doubt be remedied when Mr. Blackton gets into his stride.

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A recent radio premiere was the new Earl Robinson cantata The Lonesome Train, introduced on the Norman Corwin series over CBS. Dramatizing the progress of Abraham Lincoln's funeral train from Washington to Springfield, the work employed a chorus, orchestra, Burle Ives, the folk singer, and Raymond Massey in his familiar Lincoln role. Lyn Murray conducted the chorus and orchestra in his usual brilliant style. The music is folk in character, and in spots is more than reminiscent of Robinson's own Ballad for Americans. But it has considerable dramatic impact, and a consistent melodic line throughout. It made for exciting listening.

**AMID THE RUINS OF LONDON'S QUEEN'S HALL.**

**James D. Shouse, left, consultant to the Radio Bureau of the U. S. Office of War Information and vice president in charge of broadcasting operations of the Crosley Corporation, pays a visit to the scene with his host, Sir Noel Ashbridge, Deputy Director-General of the British Broadcasting Corporation. Queen's Hall is close to Broadcasting House, which was totally destroyed in the May, 1941, air raids on London. (Photo © by BBC, London.)**

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Once in a while the networks attempt a stunt which theoretically seems dubious but practically turns out fine. An example was the recent dramatization of the life of Patrice Munsel, young soprano of the Metropolitan Opera, on NBC's Cavalcade of America, with Miss Munsel playing herself. Surprise of the evening was Miss Munsel's expert handling of her lines. She also sang several times and to my mind did her best singing in the lyric rather than the coloratura numbers, an opinion I had no reason to change on hearing her a few days later on the Music America Loves program.

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The Metropolitan Opera broadcasts continue during the company's tour. There will be four in all: Faust, April 15, Ballo in Maschera, April 22; Boheme, April 29, and Carmen, May 5.

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Frieder Weissmann took over the baton Mar. 28 for Mutual's Sinfonietta (Tuesdays, 11:30 p.m. EWT), for six broadcasts.

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For the first time since their inception, the finals of the Metropolitan Auditions of the Air will take place on the stage of the Metropolitan Opera House April 9.

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Second semi-finalist on the Hour of Charm's Cinderella contest was contralto Marilyn Elizabeth Grady, who appeared on the program Mar. 26.

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Rose Goldblatt, pianist, broadcast a program of Haydn, Schubert and Liszt works over the Trans-Canada Network of the CBC on March 22.

# *RADIO PROGRAM GUIDE*

**(ALL TIMES, EASTERN WAR TIME)**

**SUNDAY**

**E. Power Biggs,** organist, 9:15 a.m., CBS.
**New Voices in Song,** 9:45 a.m., CBS.
**The NBC Concert Orchestra,** 12 noon, NBC. H. Leopold Spitalny, conductor.
**The Stradivari Orchestra,** 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.
**The Westinghouse Program,** 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs.
**The New York Philharmonic Orchestra,** 3 p.m., CBS. Artur Rodzinski, conductor.
April 16. Leonore Overture No. 3 (Beethoven); Symphony No. 1 (Beethoven); Tombeau de Couperin (Ravel); Scenario for Orchestra on Themes from Showboat (Kern).
**The Pause That Refreshes,** 4:30 p.m., CBS. André Kostelanetz Orchestra.
April 9. Dorothy Maynor, soprano.
**General Motors Symphony of the Air,** 5 p.m., NBC.
April 9. Arturo Toscanini, conductor; Jascha Heifetz, violinist. Good Friday Spell from Parsifal (Wagner), Orchestra; Violin Concerto (Mendelssohn), Heifetz and Orchestra.
April 16. Frank Black, conductor.
**The Family Hour,** 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's orchestra; Reed Kennedy, baritone, Jack Smith, tenor; Jose Ferrer, commentator. Arias, ballads and popular songs.
**Radio Hall of Fame,** 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety.
**Keepsakes,** 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
**Manhattan Merry Go Round,** 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular songs.
**Cleveland Orchestra,** 9 p.m., Mutual.
**American Album of Familiar Music,** 9:30 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen, conductor. Ballads, popular songs.
**Eileen Farrell, soprano,** 11:15 p.m., CBS.
**Columbus Boys' Choir,** 11:30 p.m., CBS. April 9. Stabat Mater (Pergolesi).

**MONDAY**

**Broadway Matinee,** 4 p.m., CBS. Al Roth Orchestra; Alfred Drake, baritone. Guests (Monday through Friday).
**Music for a Half Hour,** 4:30 p.m., Mutual. Bob Stanley, conductor; Annette Burford, soprano; Earl Palmer, tenor.
**To Your Good Health,** 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra. Guests. (Monday, Wednesday and Friday).
**Serenade to America,** 6:15 p.m., NBC. H. Leopold Spitalny, conductor. Nan Merriman, contralto. (Monday through Friday.)
**The Voice of Firestone,** 8:30 p.m., NBC. Howard Barlow, conductor; Richard Crooks, tenor.
**The Telephone Hour,** 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
April 17. Nelson Eddy, baritone. Let's Make Tomorrow Today (Heymann), Eddy; En Bateau (Debussy), Orchestra; Thy Beaming Eyes (MacDowell), Tally-Ho (Leone), Water Boy (Trad.) Eddy; Finale, Symphony No. 4 (Tchaikovsky); Do Not Weep, My Child, from The Demon (Rubinstein).
April 24. Marian Anderson, contralto. Czardas (Delibes), Orchestra; Agnus Dei (Bizet), Anderson; If There Is Someone Lovelier Than You (Schwartz), Orchestra; Believe Me If All Those Endearing Young Charms (Trad.), Oh What a Beautiful City (Spiritual), Anderson; Overture to La Cenerentola (Rossini), Orchestra; Mon Coeur s'Ouvre à ta Voix (Saint-Saëns), Anderson.
**Carnation Contented Hour,** 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, bass; Ralph Nyland, tenor.

**TUESDAY**

**Gateways to Music,** 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
**American Melody Hour,** 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.
**Metropolitan, U. S. A.,** 7:30 p.m., Blue Network. Metropolitan Opera Guild program. Guest singers. (WEAF, N. Y., 11:30 p.m.).
**Sinfonietta,** 11:30 p.m., Mutual. Frieder Weissmann, conductor.

**WEDNESDAY**

**Your Dubonnet Date,** 8:30 p.m., Mutual. Xavier Cugat Orchestra; Lina Romay, soprano. Latin-American rhythms.
**Great Moments in Music,** 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone; George Sebastian, conductor. Opera condensations, composer's nights, operetta.
**Cresta Blanca Carnival,** 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist; Dorothy Shay, soprano.
**Invitation to Music,** 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
April 12. Eileen Farrell, soprano. O. Perfido (Beethoven).
April 19. Oscar Shumsky, U. S. Navy Musician, Fc., violinist; Bernard Greenhouse, U. S. Navy Musician, Fc., cellist. Double Concerto (Brahms).

**THURSDAY**

**Treasure Hour of Song,** 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.
**Music of the New World,** 11:30 p.m., NBC.

**FRIDAY**

**Cities Service Program,** 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

**SATURDAY**

**First Piano Quartet,** 9 a.m., NBC. A half-hour of piano ensemble numbers.
**The Metropolitan Opera Company,** 2 p.m., Blue Network.
April 8. The Magic Flute.
April 15. Faust.
April 22. Ballo in Maschera.
**The Chicago Symphony Orchestra,** 3 p.m., NBC. Desire Defauw, conductor.
April 8. Suite No. 3 (Bach); Symphony No. 5 (Beethoven).
April 15. New World Symphony (Dvorak); Two Noctures (Debussy).
April 22. Don Juan (Strauss); Afternoon of a Faun (Debussy); Legend of Kalevaala (Sibelius); Firebird Suite (Stravinsky).
**The Philadelphia Orchestra,** 3:30 p.m., CBS.
April 8. Eugene Ormandy, conductor; William Kapell, pianist. Excerpts from Parsifal (Wagner), Orchestra; Piano Concerto (Katchaturian), Kapell and Orchestra.
April 15. Saul Caston, conductor; Pierre Luboshutz-Genia Nemenoff, duo-pianist. Roman Carnival Overture (Berlioz); Pavane Pour une Infante Defunte (Ravel); Freedom Morning (Blitzstein), Orchestra; Concerto for Two Pianos and Orchestra (Harl MacDonald) Luboshutz-Nemenoff and Orchestra.
April 22. Eugene Ormandy, conductor; In Memoriam (Lionel Barrymore).
**RCA—Music America Loves,** 7:30 p.m., Blue Network. Orchestra, Ray Blackton. Victor artists.
**Boston Symphony Orchestra,** 8:30 p.m., Blue Network. Serge Koussevitzky, conductor.
April 15. Sixth Symphony (Roy Harris), world premiere; Daphnis and Chloe Suite No. 2 (Ravel).
**Chicago Theatre of the Air,** 9 p.m., Mutual. Marian Claire, soprano; Henry Weber, conductor. Opera and operetta.
**Your Hit Parade,** 9 p.m., CBS. Mark Warnow's Orchestra; Frank Sinatra. Pick of the week's popular tunes.
**Saturday Night Serenade,** 9:45 p.m., CBS. Jessica Dragonette, soprano; Gustave Haenschen, conductor.

*(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)*

# BEING THE TALE OF A TENOR

## *LIEBLING*

Somewhere in Cleveland, Ohio, is a man who had an odd experience in 1932. He was walking peacefully along 14th Street in Cleveland, carrying a violin case, and presumably minding his own business, when suddenly a wild-eyed boy pounced on him, shrieked "Mr. Wheeler is going to give me lessons", and went careening off down the street. An experience of this sort is, to put it mildly, unsettling. It may even have unhinged the man's mind permanently. If so, his sorrowing and bewildered relatives certainly deserve an explanation, which it is my happy duty to impart herewith.

The boy was Donald Dame. He was then 14 years old. He had been taken that morning by his grade-school teacher to audition for a prominent vocal teacher named Wheeler. Wheeler, impressed by the boy's voice, agreed to take him as a pupil on condition that he stay with him for five years. Dame, besides himself with excitement, started running the entire 35 blocks from Wheeler's studio to May's department store, where his mother worked. He reached 14th Street, purple in the face and unable to keep the news to himself for another minute. He spotted our unfortunate hero, recognized the violin case as a symbol of kinship, and went through the performance described above. He never saw the man again, but his conscience has bothered him about the whole thing for years. . . .

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Nevertheless, in spite of his conscience, Dame has not lost either his natural exuberance or his overwhelming desire to tell the world immediately every time something tremendous happens to him. Last year the Metropolitan unexpectedly called him down to audition. He sang on one of the roof stages. First he did the Recondita armonia from Tosca, then Il mio tesoro from Don Giovanni. He was asked to repeat both arias, which he did. He paused for breath, and was told to repeat them again. Just as he began to feel that someone had mistaken him for a juke box with two tunes, they asked him for something else. Some time later, he was unofficially informed that he had been accepted.

He was then spending the summer appearing in opera at Chautauqua, N. Y. Needless to say, in record time all of Chautauqua was informed of Donald's "Met" engagement, although this time he didn't buttonhole any strangers. After a few weeks the "Met" rang him up, confirmed the engagement officially, but cautioned him not to mention it to a soul!

Dame has had seven appearances this year at the "Met", as Laerte in Mignon. He has understudied Froh, and was to sing Bardolph in Falstaff, but was out of the running for six weeks with an appendix operation. He is giving his second Town Hall recital, April 25. He is featured on WOR's Music for an Hour, and has appeared frequently on other radio programs.

All this has happened in one year, and Dame's only comment on it is that he certainly is "lucky." Considering that he has been studying since childhood; had his own radio show and made his first professional appearance at 14; organized and directed a male chorus at 16; and spent the years from 16 to 19 attached to the staff of Cleveland's WHK, luck seems to have played a somewhat minor role.

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His father died when he was quite young, leaving "an abundance of children and no money." His mother had to support the family, and the children worked at odd jobs after school to make both ends meet. Donald put in the regular rags-to-riches routine of delivery boy, etc., and spent most of his spare time hanging around whatever opera company happened to be in town. He worked out a well-developed technique to crash the gate, by sneaking into the auditorium early, hiding patiently in the gentlemen's powder room until curtain time, and then emerging fearfully, and lurking in corners to hear the performance.

"Once some rich guy left during the first act," he recalls. "I hadn't been able to get in that night and I was wandering around outside when he came out. He offered me his ticket as a joke. I grabbed it and ran in before he could change his mind. I had just come from work, my pants were torn and I needed a good wash. When I sat myself down in the orchestra seat, the users went into a huddle and got all ready to bounce me out. But I waved the ticket at them and they couldn't do a thing."

After obtaining the Juilliard Scholarship at the Institute of Musical Art, Dame came to New York to study with Bernard Taylor, with whom he still works. Almost immediately he was recalled to Cleveland to appear as soloist with the Cleveland Orchestra.

He had come to New York with a little over $100, not enough to buy a dress suit and all that went with it. Taylor came to the rescue, bought him the dress suit and sent him off to Cleveland in full regalia. He triumphed and feeling very important and pleased with himself, came back to New York, only to find that he had been cast in a small —"but *small!*"—part in the Juilliard production of The Sleeping Beauty. The production was going on tour the following week, and one of the stops was . . . you guessed it . . . Cleveland.

•

Dame is now 26. He is of medium height, rather heavily built, with a round pleasant face and a disarming grin. He laughs loudly, infectiously and often, and seems to find life an enjoyable business on the whole. He has been married for four years and lives in a small apartment in New York. He and his wife are now looking for a farm to buy. He is a multiple-hobby man, taking up bookbinding, painting and cooking in rapid succession and just as rapidly putting them down again. However, he claims he is a good cook, rolled beef filets being the *specialité de la maison.* He spends most of his time studying, rehearsing and performing, but for relaxation goes to horror movies, the bloodier the better, where he sits and "laughs and laughs". He has been turned down by the Army because of high blood pressure, but sings as much as he can at Army Camps and USO canteens.

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In his work, Dame is a young man of serious purpose, solid beliefs and unusual humility. He finds opera interesting and sometimes exciting, but believes that a recital is more of a challenge "because you and your accompanist are on your own with nothing and no one to help you except yourselves." In his recitals, Dame is attempting to avoid the hackneyed repertoire and has chosen some uncommon numbers for his forthcoming concert. They include four hymns with viola by Vaughan Williams; Psalm 137 by Ernest Bloch; four lesser known Grieg songs, sung in Norwegian; six folk songs of different countries; and five songs by contemporary Americans, Robert Ward, Paul Bowles, Emanuel Rosenberg, Gene Bone and Howard Fenton, and Roy Roberts. It took him four months to choose his program.

Dame is grateful for the success that has come his way, but is in no hurry to achieve too much too quickly. He is intent on building his career on a solid foundation.

"If I get where I want to be by the time I'm 35," he declares, "I'll feel I've done a good job."

**DONALD DAME**

**Metropolitan Opera tenor, will be heard in a New York Town Hall recital on April 24.**

### Federation of Music Clubs Series on WNYC

The New York Federation of Music Clubs is presenting a series of radio programs on WNYC, under the direction of Adelaide French, Radio Chairman, Wednesday evenings at 9 p.m. EWT. Many prominent artists will be heard. The series is to continue until early May, at which time a huge chorus, comprising groups from New York, New Jersey, Pennsylvania and Connecticut will broadcast under the direction of Dr. J. Warren Erb. Plans are already being made to extend the series over some of the larger stations.

### De Menasce Compositions in Composers' Broadcasts

Jacques de Menasce, composer-pianist, is to be one of the composers featured in the Composers' Series at the Brooklyn Museum over WNYC. Mr. Menasce's program will take place April 9 at 4 p.m. Artists taking part are Lonny Mayer, soprano; Rudolph Kolisch, violinist; and Nicholas Goldschmidt, baritone and conductor. The program will consist of de Menasce's Sonata for violin and piano: Le Chemin d'Ecume, six Asiatic poems for soprano; two nursery rhymes; Sonatina No. 2 with the composer at the piano; and Pour une Princesse, five songs on early French poems for baritone.


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# THE DANCE: Jooss Surveys British War Audiences; Slavenska, Humphrey-Weidman Appear

By ROSALYN KROKOVER

Dance Editor, Musical Courier

*(Special correspondence to Musical Courier)*

*LONDON*

When the Jooss Ballet last visited America it appeared virtually intact with but one exception—Kurt Jooss. Now it is back in England, Jooss is again dancing and choreographing ballets for it, and all is as it should be.

There have been very few changes in the company: less than in any other comparable organization, because most of the men, being European, are not subject to the draft. Two Americans have been lost and there is a new set of pianists (F. A. Cohen having remained in America to teach in a university); otherwise the company is very much the same. So is the repertoire, which consists of the Green Table, The Big City, Pavane, A Ball in Old Vienna, A Spring Tale, and The Prodigal Son. Three new ballets have been added—Sailor's Fancy, Company at the Manor, and Pandora. The first was composed by Sigurd Leeder and is the only non-Jooss production at present in the company's repertoire.

Jooss himself is a striking personality. He is fairly tall, well built, has penetrating eyes set below a prominent forehead, an ovular, mobile face that lights up when in conversation. He speaks rapidly with a faint accent. The artistic parallel between this war and the last one interests him. "The same thing happened last time. It was almost a renaissance. The demand for music was unprecedented, only during the last war it was mostly light stuff." There was little ballet in England (there still is) when Jooss toured the country in 1937. After the London blitz he went on tour again and the result was "quite extraordinary."

### Art Not Escapist

Will it slacken? Is the present demand artificial and escapist? Jooss can't see it that way. "Whether the demand will slacken I can't tell. In Germany, after the last war, art was stimulated and kept on going. But art during war is not escapist. . . . Maybe I'm wrong. . . . Still, people can go to the cinema to escape, and do it better there than at ballet. I believe that there is an instinct in people to appreciate music and dance for itself, that there are certain inner values in a good concert that gives an equivalent for things they have lost. . . . I don't know. . . ." He shrugged his shoulders. "Certainly I give a lot of stuff that's scarcely escapist. The Green Table, Pandora, The Big City—and still enthusiastic audiences."

The Company arrived in England, after their American visit, in August of 1942 and rehearsed until the middle of the following February. Of the new ballets then prepared, Company at the Manor is unique in that for the first time Jooss, instead of having music especially written or arranged, has utilized a piece of absolute music—Beethoven's "Spring" Sonata in E flat. This writer has challenged him on it.

"It simply happened, that is all," said Jooss, unperturbed and not at all on the defensive. "I had planned to use some Weber Duets; they were unsatisfactory and I threw them out. At Cambridge, one evening, I happened to hear the Beethoven, which I hadn't heard for quite a few years, and it dawned on me that it was just the thing. Quite strange. It's the exception to the rule that one shouldn't do such things. Anyway the sonata is different from most of Beethoven's, being light and dance-like. What? No, I will not dig further into Beethoven. My dance principles are not too rigid, but one of them is that we will not dance symphonies."

### Reviews of New Jooss Ballets

Of the three new ballets, Sailor's Fancy is the lightest. It is in five scenes, with music from folk melodies arranged by Martin Penny, costumes and decor by Hein Heckroth. In addition to the two-piano combination of Manuel Frankel and Hans Zander there are a few percussion effects. The work is simple, pleasant and humorous; it's called a farce, but that seems to be carrying an innocuous brand of humor a little too far. H.C.S.

**(Reviews of new Jooss Ballets to be continued).**

## *New York Recitals*

Mia Slavenska, Yugo-Slavian ballerina, and her company appeared for the first time in the vicinity of New York at the Brooklyn Academy of Music on March 14. Assisted by David Tihmar, Jack Gansert, Norma Vaslavina and Audrey Keane, dancers, and Simon Sadoff and Lillian Bauer, pianists, a program of variety and virtuosity was presented.

It included Trilogy, a choreographic work by Slavenska set to Chopin's E minor piano concerto; Belle Starr, a ballet in eleven episodes by David Tihmar with music by Manuel Galea and costumes by Robert Tyler-Lee, and five divertissements. The best dancing of the evening was that of Jack Gansert's Stag in the final section of the Trilogy; Slavenska and Tihmar in the Grand Pas de Deux; and Svatovac, and the Balkan Sketches with Keane and Gansert.

The costuming was magnificent throughout and there is much to be said in favor of small ballet units if works of over-ambitious proportions are not attempted.

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Doris Humphrey and Charles Weidman and the Humphrey-Weidman Company opened their season on March 5. Owing to the illness of Peter Hamilton the March 12 concert had to be deferred at the last minute. Necessary substitutions were made for the continuation of performances on March 19, when On My Mother's Side was given in place of a Fireman. Frank Westbrook took the part of Mr. Hamilton in the new Humphrey work, Inquest.

This is based on an actual case from the records of England in 1865. It is a stark, realistic, and, of course, a depressing work. Norman Lloyd composed the musical score which called for vocal obbligatos expertly handled by Faye Elizabeth Smith. Dan Reed narrated in a most informal and effective manner. Charles Weidman and Doris Humphrey were Mr. and Mrs. Collins, the central figures; their son was portrayed by Frank Westbrook and the figure of Mrs. Collins was taken by Barbara Thomas.

The other new number on the program, Canonade, was also choreographed by Miss Humphrey. Paul Nordoff composed the score. The work is a study based on canons and variations in four styles. Helen Douglas, Ethel Mann, Molly Davenport and Gloria Garcia participated.

Humphrey-Weidman repertory programs will be presented every Saturday and Sunday evening until further notice.

### Ballet Jottings

The former Metropolitan Opera Ballet Master, Boris Romanoff, directs the pantomime for the Montreal Festival's performance of Bach's St.Matthew Passion which is to be given on April 7. Wilfred Pelletier will conduct and Herbert Graf is the stage director.

Mr. Romanoff is also staging the dances for the Opera Guild of Montreal's performance of Rimsky-Korsakoff's Coq D'Or which is to take place on May 8 and 9. The general stage direction will be under the direction of Victor Andoga. Emil Cooper will conduct.

•

Alexandre Gavrilov, ballet master for the Cape Cod Musical Arts Centre, has had a formidable career as dancer and choreographer. He first came to this country in 1915 with the Diaghileff Ballet. Later he formed his own company, Ballet Modern. This ambitious enterprise flourished until the crash of '29, when the company was broken up in small units. Mr. Gavrilov was engaged by the Philadelphia Civic Opera. Later he staged a review in Buenos Aires, and, upon his return to the United States, became regisseur, dance director and ballet master for Ballet Theatre during its initial Centre Theatre season.

Mr. Gavrilov stresses the importance of developing the personality of the individual student, as well as the technique, for everyone has some artistic leanings. His aim is to clarify the difference between the older art forms and those of today by staging ballets of the standard repertoire in contemporary settings.

**A SCENE FROM COMPANY AT THE MANOR**

**a ballet in four movements by Kurt Jooss. Noelle de Mosa is the daughter; Bunty Slack, the mother; and Maya Rovida, the nurse. (Photo by Vogue Studio, London).**

**IGOR SCHWEZOFF**

**choreographer of the new Ballet Russe de Monte Carlo hit ballet, Red Poppy. The ballet will have its New York premiere on April 9 at the City Centre. (Photo by P. A. Dearborn).**


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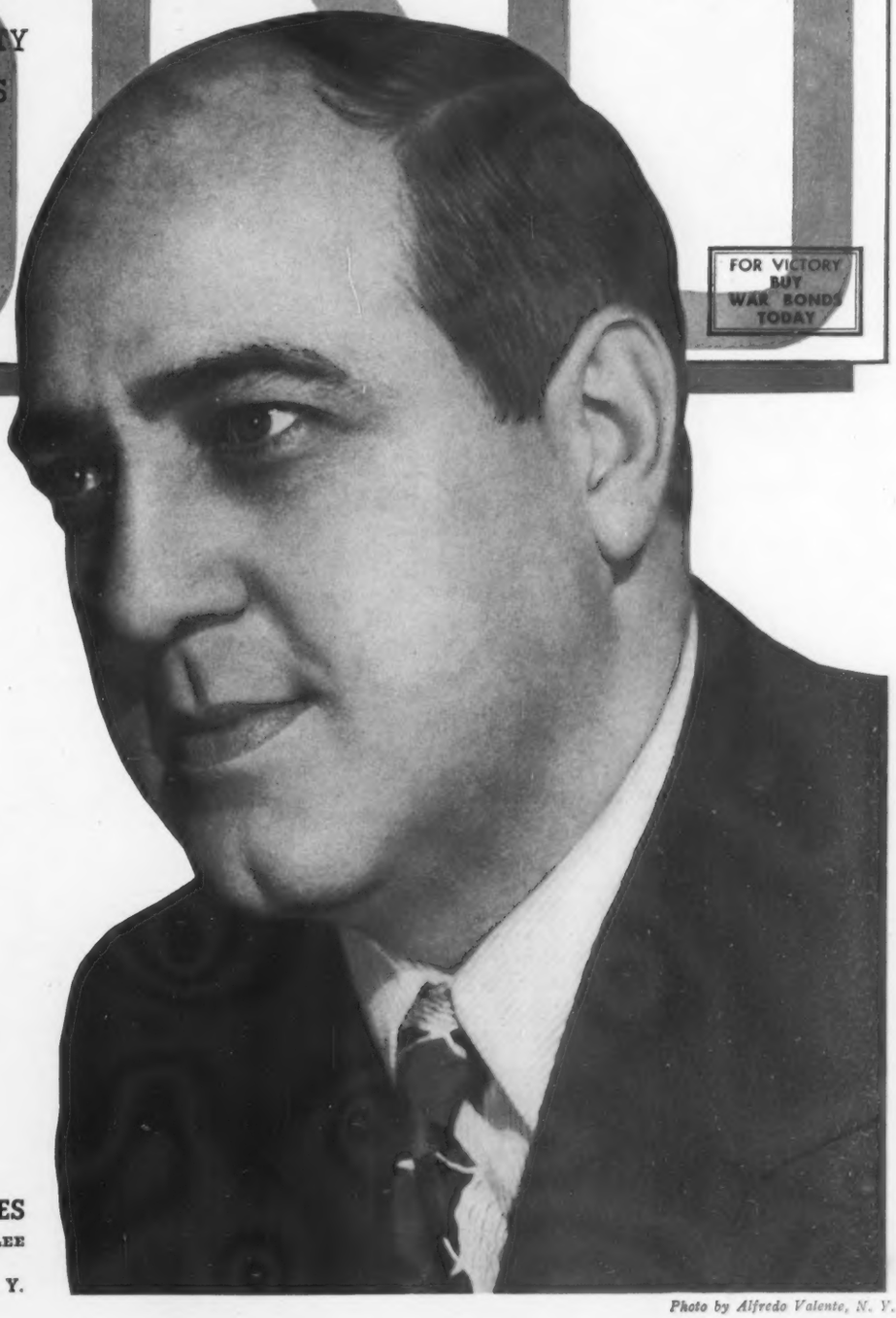

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*Photo by Alfredo Valente, N. Y.*

# CHICAGO

By René Devries

Ania Dorfman made her belated debut with the Chicago Symphony Orchestra playing the Beethoven No. 1 Concerto at the regular Thursday-Friday concerts in Orchestra Hall. Modest in demeanor, Mme. Dorfman created a favorable impression by the beauty of a lovely soft tone and brainy and refined playing.

Defauw's accompaniments were on par of excellence and he shared in the prolonged ovation. Descriptive music in the form of Respighi's suite for small orchestra, The Birds; Stravinsky's Petrouchka Suite and Dukas' l'Apprenti-Sorcier formed the symphonic numbers in one of the best played concerts of the series. There also was a capital performance of the Vieuxtemps Fifth concerto by dexterous and invincible Milstein at the previous Tuesday concert.

### Trapp Family Singers Visit

The Trapp Family Singers after four years visited Chicago and rewarded us with a delectable program, superbly performed. Folk songs of the Austrian Alps combined with several recently completed transcriptions, by Father Wasner, of American and English folk melodies and music from the 16th century, played on ancient instruments made up their list.

### Huberman and Belarsky in Joint Concert

Harry Zelzer and the American Ort Federation presented Bronislaw Huberman and Sidor Belarsky in joint recital at Civic Opera House. Both have been heard here often and always give of their best.

### Marian Anderson Does It Again

Marian Anderson can sing as many engagements here as she may choose. The Civic Opera House is always packed with her never diminishing followers. At her second recital within a few weeks the diva was confronted by another sold-out house.

### Seek Singers for All-Nations Concert

Chicago singers — soprano, alto, baritone and bass, are invited to try out for places in the chorus of a patriotic musical presentation, Voices of All Nations to be staged in Orchestra Hall, May 24, under the direction of Antoinette Rich, conductor of Chicago's All-Girl Piano Symphony Orchestra. All singers will appear with the newly organized Chicago Grand Ladies Piano Symphony Orchestra, comprised of 12 pianists. Chicago will hear the premiere of the Making of the Temple, combined with Allen Grant's new arrangement of Stephen Adam's The Holy City.

### Firkusny in Recital

It was a gala occasion for music loving Czechs and Slovaks to hear Rudolf Firkusny, distinguished Czech pianist, in Dvorak's concerto in G minor at Morton H. S. According to his compatriot, Milo Luka, baritone of the Chicago Opera Company, "Firkusny kept us spellbound with his brilliant technic, magic touch and poetic interpretation." The difficult task of the accompaniment was entrusted to the high school symphony orchestra. It was an inspiration to hear these young boys and girls play with such enthusiasm and devotion.

### Bertha Ott Presents Youngsters

Doris Stockton was heard in a marimba and vibra-harp recital at the Civic Theatre with orchestral and piano accompaniment. Barbara Malotte, soprano, gave a good account of herself in a recital at Kimball Hall, where Adelaide Bradley, another gifted soprano, was heard in recital a few days later. Kimball Hall, Miss Ott's stamping ground for many years, accommodated a large gathering for the concert enlisting the services of 13-year old Giovanna Garazimo, pianist; Josetta La Placa, soprano from the Berardinelli studios, and G. Polifronio, violinist. A recital of interest was that of Elsa Baklor, Baltimore soprano, who was heard for the first time here.

### Mona Bradford Sings for American Opera Society

The National American Opera Society, of which Elaine De Sellem is president, presented Mona Bradford, contralto at the Woman's Athletic Club. The guest-artist garnered new success which reflected credit upon Anna Fitzu, her mentor these past few years.

### Else Harthan Arendt's Activities

Else Harthan Arendt, dramatic soprano, gave a program of English, French and Spanish songs for the Riverside Women's Club.

Among her many artist-students Hannah Morgan, soprano, has filled several dates including appearances as soloist at First Christian Church, and at Parents Club in Elmwood Park, Ill.; Maxine Lagerstrom, mezzo, has been appointed soloist and director of music at Grace Methodist Episcopal Church, Elgin, Ill. Miss Lagerstrom is also a member of the voice department at Bethany Seminary and has been Mme. Arendt's assistant for the past 10 years.

### Freda Draper in S.A.I. Scholarship Concert

Gamma Chapter, Sigma Alpha Iota, was wise in choosing Freda Draper, contralto, and Adele Modjeska, violinist, as guest artists in this year's annual scholarship concert. Kimball Hall was filled and the audience showed its approval forcibly. Miss Draper, an honorary member of Tau Chapter, S.A.I., holds the record for the number of appearances she has filled annually with different symphony orchestras in the Grant Park Series. Since her debut she has been looked upon as Chicago's leading contralto and as one of the city's outstanding musicians. She lived up to these titles at the recital. Miss Modjeska has gone places as a violinist of manifold qualities since being rewarded the 1942 winner of the violin division of the Young Artists Contest of the American Society.

Miss Draper had Eileen Bowman as accompanist. Stella Roberts, teacher and composer, acted in the same capacity for the violinist. The four artists contributed their talents for the scholarship fund maintained by Gamma Chapter, which annually awards a $100 scholarship at the American Conservatory of Music. Frances Gromaire is chairman of the Scholarship Committee. Nina Mickloff is president of the chapter.

### Mme. Herman Devries Junior Class in Recital

The Ball Room of the St. Clair Hotel harbored a large number of friends and admirers of Mme. Herman Devries when the distinguished teacher presented members of her Junior Class in an unusually varied program. The youngsters, Antoinette Megliore, Barbara Schulzinski, Diana Orlich Yary, Grace Leckie, Celeste and Gloria Maloney, Rosemary Nicoli, Ilona Dethloff, Marianne Burkhart, Lillian Oppichani, Charlotte Glowacki and Angele Skor, did themselves proud. Colleen and Constance Geoffray closed the charming soiree with a musical playlet arranged by Mme. Devries, who played orchestral accompaniments on the piano from memory with her usual savoir faire and unerring musicianship.

### Chicago Musical College Summer School Begins June 21

The first term of the Summer School will run from June 21 until Aug. 1, and the second term from Aug. 1 to September 2. Regular and special courses are offered students and teachers desiring to accelerate their college program. An unusual series of faculty and artist student recitals and social get-togethers are planned.

Dr. Roy Shield has aroused keen interest in his new radio class. The program includes orientation in all musico-technical problems of broadcasting, writing and arranging for dramatic shows, sight-reading and sight playing for radio.

Dr. Felix Guenther, editor of Edward B. Marks Corporation, and professor of New York University, recently gave a very interesting lecture on Piano Literature in the Chicago Little Theatre for the faculty and student body.

**MRS. JACK V. SPACHNER,**
**new president of the Chicago Woman's Symphony Orchestra Board. Mrs. Spachner was formerly a violinist in the orchestra. Taking office with her are: Mrs. Burt Denman, Mrs. H. B. Vanzwoll, and Mrs. H. Comer Winter, vice presidents; Mrs. Charles H. Wrigley, recording secretary; Mrs. C. M. Puhlman, corresponding secretary; Mrs. Ewald H. Siebel, treasurer; and Mrs. Hugo Dalmar, assistant treasurer. (Photo by Merrill Chase, Town House Studios, Chicago.)**

### Lillian Evanti Heard in Opera on Several Continents

Lillian Evanti, who sang the title role in Traviata with the National Negro Opera Company on March 29 in Madison Square Garden, New York, has appeared in opera in Europe as well as in this country. Born in Washington, D. C., Miss Evanti traces her ancestry to a great-great-grandfather who fought in the American Revolution. In 1943 she was listed on the honor roll of the Afro-American; she also has received the Distinguished Alumni Award at Howard University, from which she was graduated.

Miss Evanti studied in Paris, Milan and Munich. Her debut was made in Lakmé at Nice. For three years she sang at Monte Carlo, Menton, Montpelier, Toulon, Nimes and Paris. Her first appearance in Italy was made in Barber of Seville at Genoa. Due to government regulations against foreigners, she was not permitted to appear in opera in Germany, but the Nazis did allow her to concertize.

As a good will ambassador, Miss Evanti has made three trips to Latin America and composed a song, Himno Panamericano, which has been translated into Portuguese and Spanish. In Haiti, she was decorated as a Chevalier de l'Honneur et Merite.

Miss Evanti has sung in opera at the Washington, D. C., Water Gate; at the Chicago Civic Opera House and at Syria Mosque, Pittsburgh. She is now arranging her 1944-5 tour schedule.


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# LONDON

By HUGH LIVERSIDGE

The Royal Philharmonic Society's concert at the Albert Hall was enlivened by the performance of a new concerto by Medtner, with the composer as able soloist. It is obvious that Medtner has a close affiliation with Glazounoff and Rachmaninoff. The work is well knit and, within its somewhat conservative field, has something to say.

Dr. Heinz Unger gave a superb reading of Mendelssohn's "Scotch" Symphony at the Leeds Town Hall. Dr. Unger managed to extract some very good string tone—despite the depleted wartime personnel — throughout the symphony. The last movement was particularly noteworthy and did indeed give us the martial character of the highlands clans. It served as an excellent contrast to the fairy-like texture of the third and the haunting sadness of the first two.

The Princess Royal, who attended the concert, seemed interested to hear from Dr. Unger, in the interval, that the symphony was dedicated to her Royal Highness' great grandmother. Mendelssohn was, of course, greatly appreciated by Queen Victoria and Prince Albert and often played before them at Windsor.

### Kersey Shines

The concert was also memorable for Eda Kersey's inspired performance of the Beethoven Concerto. She gave us dynamic power, poetic lyricism wedded to a superb technique. As the interpolated cadenza is unfortunately, in my opinion, an established tradition, Miss Kersey made a change by giving us one by Kreisler in the first movement instead of the usual Joachim one. This served as a further vehicle for Kersey's masterly technique and virtuosity.

But I maintain that it would be paltering with the truth to assert that any of these interpolated cadenzas further the cause of music. I am not alone in feeling that the whole musical proceedings are held up while the soloist performs gymnastic contortions. At the end of the concerto Miss Kersey and Dr. Unger received repeated encores from the packed audience.

Next day Unger and the orchestra repeated the same program, and gave, if possible, an even better performance of the Mendelssohn symphony.

### Practical Academician

Edric Cundell, principal of the Guildhall School of Music, reminded us once again that he is an Academician who practises what he preaches. His reading of the Magic Flute overture presented its shapely beauty with crystal clarity. At times, however, a little less concentration on the beauty of design and a little more brio would have been welcomed. In Brahms' Second Symphony it was a pleasure to have all the composer's markings faithfully adhered to. And when this is done, as on this occasion, the music speaks for itself. Much the same applied to Schubert's 'great C Major'. But, as in the Mozart overture, a little more brio would have lessened its "heavenly length."

The London Philharmonic fulfilled the conductor's instructions with their usual musicianly ability. Their Adelphi Theatre concerts are one of the bright spots of London's musical life.

# Across the Country

ALTOONA, PA.—Russell Gerhart, conductor of the Altoona Civic Symphony, has selected as soloists for next season Morley and Gerhart, duo-pianists; Joseph Knitzer, violinist; Joseph Laderoute, tenor; and Jesus Maria Sanroma, pianist.

DALLAS, TEX.— PFC Barbara Chadwick, of the WAC, gave a repeat piano recital on Feb. 8 under the sponsorship of the Civic Federation, thereby opening its major music season. Miss Chadwick, a pupil of Moriz Rosenthal and Mme. Hedwig Rosenthal, interrupted her career to join the armed forces.

DULUTH, MINN. — A chorus of 400 from the Duluth public schools sang Sibelius' Onward Ye Peoples with the symphony under the direction of Tauno Hannikainen. Recent soloists with the orchestra have included Rudolph Ganz, in Beethoven's Piano Concerto No. 5; and Inez Hilding, violinist, and Joseph Johnson, baritone.

The Matinee Musicale presented quartet and quintet music on March 7 played by George Lampert, Mary Wigg, Marie Blewett, Lois Brandt, Ruby Ann Mattson, and Nelle Sayre, under the direction of Dr. Dale Miller. Mrs. Franklin P. Stevenson was hostess for the program, which was given in the Y.W.C.A. Auditorium.

LOS ANGELES.—Mary Costes, mezzo-soprano of the Opera Comique, Paris, gave a recital at the Wilshire-Ebell Theatre on March 15, under the management of Mary Bran.

PASSAIC, N. J.—Mary Craig was heard in recital for the Monday Afternoon Club in the YWCA Auditorium on March 20. The soprano presented a classic group of Handel, Bishop, Secchi, and a rarely sung Donizetti aria. For her next number she offered an exciting rendition of the Cavatina from La Reine De Saba, by Gounod. Turning to contemporary American and English composers, Miss Craig sang recent songs by John Alden Carpenter, Samuel Barber and Maurice Besley, closing with an ancient Scottish Lament and the Ecstasy by Walter Morse Rummel. Miss Craig was repeatedly recalled and added several compositions by Clara Edwards, Mary Turner Salter and other American women composers as well as Southern Spirituals, in which she delighted the audience by accompanying herself. Mildred Brown, at the piano for Miss Craig, played splendid accompaniments. N. R.

WHEELING, W. VA. — Hans Basserman, violinist, was presented in recital in the Carroll Club Auditorium by the Woman's Music Club. His program, with Nan Laudig at the piano, comprised works of Handel, Martini, Mozart, Beethoven and others, including Wendell Otey's Kentucky Suite, dedicated to the violinist, and based on Southern mountain tunes.


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# SAN DIEGO

By CONSTANCE HERRESHOFF

The debut concert of the Service Little Symphony Orchestra, played in Roosevelt Auditorium on March 9 under the direction of Frederick Fennell, was a brilliant success. A remarkable ovation was accorded the gifted young conductor and his orchestra for excellent performances of Mozart's Don Giovanni Overture, the Siegfried Idyll by Wagner, and Beethoven's First Symphony. Max Walmer, a Juilliard graduate now here in the service, won several recalls for his fine work as soloist in Mozart's Piano Concerto in D minor.

Toscha Seidel is the concertmaster of this orchestra, composed entirely of experienced musicians here in the service. Playing in the orchestra are former members of the symphony orchestras of Cincinnati, Cleveland, Chicago, St. Louis, Los Angeles, Washington, D. C., and Tacoma, the Janssen Symphony, Berkshire Festival Orchestra, and other noted groups.

Fennell, new National USO Music Adviser, formerly conducted the Eastman Little Symphony and Symphonic Band in Rochester, N. Y. His conducting abilities are much admired both by our public and the musicians he directs.

Events under the local management of Clifford Ellison enjoyed by large audiences during the past few weeks were two performances by the Ballet Theatre, Argentinita and her company, Jaroff's Don Cossacks, and Marian Anderson, who sang for a sold-out house on March 5.

The Philharmonic Orchestra of Los Angeles, Alfred Wallenstein directing, continued its Sunday afternoon series in Russ Auditorium on March 12. Robert Casadesus, pianist, was the successful soloist in this concert, playing with the orchestra Weber's Concertstück and Franck's Symphonic Variations. Orchestral numbers were Vivaldi's Concerto Grosso in G minor, Enesco's Second Rumanian Rhapsody, the waltzes from Strauss' Rosenkavalier, and Ravel's Alborado del gracioso. Audience response was most cordial.

Presented by the Amphion Artist Series, John Charles Thomas sang for a sold-out house. The fine work of his accompanist, Carroll Hollister, was especially admired. Thomas included in his program two songs, Constancy, and Another Hour, by Alice Barnett, a San Diego composer.

The Baccaloni Opera Company, another Amphion event, pleased a large audience on March 19 with a vivacious performance of Donizetti's Don Pasquale. In his first appearance here, Baccaloni went over in a big way with our audiences.

# CINCINNATI

(*Continued from page 3*)

joy in life is natural and irrepressible. The Intermezzo, with its quiet beauty, wove a special charm over the audience, the absence of instruments of harsher and heavier timbre enhancing its ethereal quality. The work concluded with a Bacchanale which was much more than revelry, being at moments profoundly reflective, particularly just before the almost volcanic climax.

Mme. Thorborg, a favorite in Cincinnati particularly because of her appearances with the Summer Opera, was applauded with great enthusiasm. She will return to Cincinnati in a few weeks as a solo participant in the May Festival.

---

### Jan Cherniavsky Soloist with Vancouver Symphony

VANCOUVER, B. C.—Jan Cherniavsky gave an eloquent reading of Beethoven's "Emperor" Concerto as assisting artist at the final concert this season of the Vancouver Symphony in the Orpheum Theatre. A capacity audience heard the pianist in his stimulative reading. His virtuosity was notably displayed without obvious attempt at showmanship, and his sensitive stylistic understanding gave a "grand" manner to the interpretation. Sir Ernest MacMillan, on the podium, proved a resourceful collaborator. The orchestral numbers, all read with distinction by the conductor, were the overture to Mozart's Don Giovanni, Wagner's Siegfried Idyll and Rhine Journey, the Jupiter section of Holst's suite, The Planets, and the Dance of the Blessed Spirits from Gluck's Orfeo.

S. N.


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## The Bravo Boys

Is there a paid claque at the Metropolitan Opera House? Of course there is, and every insider knows it, and knows also that the fees are paid, not by the management, but by some of the singers themselves. The whole subject is a sort of hush-hush matter with informed persons, as it is considered bad for public morale and injurious to the reputations of the singers. We do not altogether agree with the latter view. Singers have often told us that they are nervous when they come on the stage, and that the entrance applause helps to overcome their trepidation and encourages them to do better work. The singers do not explain the later horny-handed demonstrations and shouts of "Bravo." We think them superfluous If the singing is ineffective, the paid noise serves only to emphasize the fact; if the singing is good enough, the public needs no incentive to applaud and even go into resounding raptures.

In his Post column (March 12), It Happened Last Night, Earl Wilson tells all about the claque and its workings and even gives the name, address and telephone number of the leader. He also quotes Valentin Perera, husband of Grace Moore: "You pay $30 to begin the applause, and if you want an extra 'Bravo' that costs $10 more. If you pay another $10, and another, and another, you get more and more 'Bravos'."

• • •

## A Walter Tribute

Dr. Henry W. Levinger, our Artists' Consultant, is not only that but also a thorough musician and musicologist. Long an ardent admirer of Bruno Walter, he offered to relieve our critical force by covering the first of the conductor's recent Golden Jubilee concerts, and this is his report:

It is rather difficult for me to write about this event objectively, for during the last 25 years of Walter's conducting it was his art which has given to me some of my most decisive and impressive experiences in music. Whether in Munich, Vienna, Berlin, Salzburg, London or Paris, it always meant something important to me when a Walter performance was offered. So, last evening's concert of Bruckner's Te Deum and Beethoven's Ninth Symphony was but a continuation of gratefully accepted presentations by a towering master of the baton.

The Te Deum, one of the most spectacular and dramatic compositions of the Austrian composer, came to life with all its splendor. The solo-quartet (Steber, Szantho, Kullman and Moscona) and the perfect Westminster Choir joined in the remarkable rendition of this significant work. The Ninth Symphony (with the same soloists and choral support) was another of Walter's admirable readings. The adagio pulsed with lyricism, the two corner movements stood out like rocks. What did it matter that a few wrong notes came up from the instruments? The spirit of the evening made up for these minor faults, and the impression of the whole was something big and to be long remembered.

It was typical of the optimist Walter, to choose two such works for his own jubilee. Like his great master Mahler whose message to the world in his Eighth Symphony is Veni creator spiritus (Here I am, creative spirit) Walter conveyed his creed of belief in God as the maker of the universe, and in "Joy" as the uniting force of mankind. May he herald this message for many more years to come.

• • •

## The Case of Bruckner

In the issue of Time magazine for March 27, there is an arresting article called Peasant Symphonist. It tells of the acclaim accorded recently by a Carnegie Hall audience to Bruckner's Te Deum, and recounts also the neglect his music suffered during life and long after his death in 1891. In fact, even today some music lovers and critics are hard to convince that Bruckner belongs in the class of the great. Bruckner Societies in Europe and America are in existence to correct that impression.

Because of the comparative lack of interest in the composer, little is known by the general public about him as a man. The article in Time gives some fascinating details in that regard.

Born in the Austrian Tyrol in 1824, three years after the death of Beethoven, Bruckner grew up to be a "great, hulking, oafish man with a huge, beaked nose and the manners of a country bumpkin. His mature years were spent in Vienna, where he became an organist (after ending his career as a schoolmaster at 80¢ a month) and had to beg pathetically through the years for productions of his large works, which included nine Symphonies. He was made an object of ridicule by Brahms, and Wagner (whom Bruckner adored) and the victim of abusive attacks by Hanslick, the powerful Viennese critic. A simple-minded peasant, . . . his courtesy was a little like that of a head-waiter. He referred to people he met as 'Your Grace', addressed Brahms as 'Mr. President'. He was always imagining himself in love. In his old age he confided to his housekeeper, 'Only once in my life, when I was young, did I ever kiss a girl. I have repented it deeply as a sin.' His favorite reading matter was the Bible. He had a naïve adoration for titles, and once wrote to the University of Pennsylvania, offering to dedicate his Fourth Symphony to the institution in return for a Doctor's degree. His Ninth Symphony is dedicated to God, of whom he always talked as an intimate acquaintance. When Emperor Franz Josef asked him to name his own reward in return for a work he had conducted at Court, Bruckner said, 'If it is not asking too much, would Your Majesty please ask Hanslick not to write so badly about my music?' "

Despite the prolixity of some of his Symphonies and their occasional over-development, he had the real seeds of greatness, and many of his pages rank with the best of the immortals. The Te Deum is a monumental production. It is good to know that our public has taken the masterpiece to its heart.

Another debt of gratitude owed to Bruckner by the musical world is that among his many pupils (he became a distinguished teacher of theory and counterpoint) and later ardent disciples were Nikisch, Muck, Loewe, Schalk and Bruno Walter. The last-named was the inspired and inspirational conductor of the Te Deum performance at Carnegie Hall.

• • •

## Young America to the Fore

This is a banner season for young American musicians in New York. Not long ago Schuman and Barber were successfully featured with symphonic works performed by the Philharmonic, several youthful pianists, violinists and singers won enthusiastic approbation from the public and the critics, Leonard Bernstein lifted himself into a prominent place both as a conductor and composer, and Emery Darcy, known previously at the Metropolitan as a tenor singer of small roles, suddenly pinch-hit for Melchior as Parsifal, and the town is still ringing with praise for his remarkable triumph in that difficult role.

Perhaps the Bernstein occurrence is the most important of those happenings, as exemplified at his Philharmonic debut on Nov. 14, and that orchestra's concert of March 29.

Though scarcely twenty-six, Bernstein is one of the most gifted young conductors we have had in years. An expert musician and versatile stylist, he knows his scores inside out, and definitely conveys his intentions to the orchestra. He interpreted the Marriage of Figaro Overture as authentically as Tchaikovsky's Romeo and Juliet, Mendelssohn's Italian Symphony and Copland's El Salon Mexico. One of his strongest assets is the clarity with which he unveils the structure of a score, and his vivid sense for beauty of tone.


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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

# VARIATIONS

## By Leonard Liebling

Nino Carboni, of excellent tonal equipment, who sings baritone and basso music with equal finish and effect, and has received a favorable press in Europe and this country, issues a circular that merits attention because it shows a new method of developing vocal ability. Here it is:

"The song of the babbling brook, the wind swaying the trees, the birds in the forest, the thousand and one sounds of Nature early in life seemed to have touched the melody in my soul. Shouting my young lungs out without fear, ever becoming stronger, as I, Nino Carboni, tried to drown out the loudest noises of Nature, till even the thunder had to take notice of the powerful voice which feared nothing.

"Into higher and higher mountains, deeper into wilder and wilder country I roamed. A savage nature, sweetened only with Nature's musical sounds.

"High amongst the rocky crags, in all seasons, did I vie with Nature. Could I but drown out the blustering winds? Thus did my youth develop.

"A day came when even the wild beasts stared at me and shrank away into the shadows, for they knew I, Nino Carboni, was their master. When the strength of young manhood came to my lungs, how I revelled in my power to shake the rocks and crags of the highest peaks. The full force of my voice made the very rocks tremble. At last a day came when the beautiful Elena was captivated by the tremendous volume of my outpouring serenades.

"The effect of the sonorous bass seemed to have spread quickly and far, for one night as I finished an even greater serenade than usual, a distinguished stranger, who turned out to be the great Titta Ruffo, approached me. He immediately took me under his patronage and personally instructed me in singing. Later the great singing teacher gave me opera instruction. At the early age of nineteen years, I made my debut, in the great role of Padre Guardiano in the difficult opera, La Forza del Destino, at the Teatro Reale, Rome. My success was instant. I was put under contract by the greatest of all opera theatres, La Scala, of Milano.

"Maestro Toscanini assisting in the rehearsal for my debut at La Scala in the new opera, Sly, paid me a great compliment. It was at the general rehearsal that the encounter took place. This was the first time Maestro Toscanini had seen me. The author of Sly was insisting that the role was being exaggerated by my artistic temperament. The maestro intervening, said to the author, 'Leave that boy alone, let him interpret the part as he sees fit, for he is doing very, very well.' The opera Sly was greatly applauded, proving a big success. Thus my operatic career was launched. I appeared in leading roles at most of the great opera houses in Europe."

• • •

While on the subject of Nature's affinity with music, one should thoughtfully contemplate too the recent utterance of Hon. John E. Rankin, in the House of Representatives at Washington. In the midst of Congressional deliberations on war and kindred unimportant subjects, he asked on March 8 that the House make the mocking-bird the official State bird of Mississippi, the district that Hon. Rankin represents. The report of the occasion is inserted, as follows, in the Appendix of the Congressional Record under date of March 23:

MR. RANKIN. Mr. Speaker, for more than 20 years I have urged that the mocking-bird be made the official bird of the State of Mississippi. The school children of the State joined with the club-women of the State in such a request.

A few days ago the Legislature of Mississippi passed a law making the mocking-bird the official bird of that State.

In all the turmoil that surrounds us, one of the notes of gladness that greets me every morning is a mocking-bird on the Supreme Court grounds that enlivens the drab surroundings with his cheering, endless melodies, as he inspiringly repeats the songs of other birds.

I congratulate the school children and the club-women of Mississippi with their request.

Many years ago I delivered a short address on the mocking-bird which was published throughout the country. Under permission to extend my remarks, I am inserting that address at this point.

It reads as follows:

(Extract from a speech of Hon. John E. Rankin, member of Congress from Mississippi, delivered before the Mississippi Society, in Washington, D. C., on Dec. 11, 1924.)

MR. RANKIN. It has indeed been a pleasure to me to listen to your excellent musical program, and especially to the imitations of bird songs as illustrated by that celebrated writer and naturalist, Schuyler Mathews, in his delightful book on Wild Birds and Their Music.

The only suggestion I have to offer is that before he puts out another edition of his wonderful work that distinguished gentleman should take a postgraduate course in his chosen field of study by going down into Mississippi and reveling in the songs of the Southern mocking-bird—the greatest singer of them all.

I can understand how one who has never heard him can extol in superlative terms the songs of other birds, for as Shakespeare has wisely stated, "The crow doth sing as sweetly as the lark when neither is attended."

And if, as the poet Burton has said, "A nightingale dies for shame if another bird sings better," then one melodious trill of Dixie's matchless songster would put a world of nightingales to instant and shameful death.

He is the master of them all!

The Caruso of field and forest, the Mozart of wild music, the grand opera of nature, he seems to embrace within his boundless repertoire the songs of all the birds that have ever lived and those that are yet to come.

As courageous as the eagle, he guards with valor and with vigilance his nestlings and his mate, repelling the invasion of the dreaded hawk, and scattering a flock of intruding crows in ignominious flight. As gentle as the dove, he manifests the highest attributes of civilization as prescribed by the golden rule by reflecting in his daily life the sentiments of his song.

It has been said that musical expression is confined to the highest natures, and that therefore birds of prey never sing.

The friendless vulture that wafts his way in geometric figures over the sunny landscape, measuring with his fleeting shadow those double circles which meet only at the bedside of death, or on the field of carnage, never sings a song. The weird owl, the nightly terror of all the feathered tribe, the most ghastly and striking emblem of desolation and despair, never warbles a note. The loathsome vampire, that detestable plague of the tropics, that reputed pest to human life, never breathes a tune.

I would rather be the mocking-bird which Longfellow has described as "swinging aloft on a willow spray" and shaking from his little throat "such floods of delirious music" that all the world would seem to pause and listen, to live for one short hour, than to be the venomous toad and exist throughout a century, or to be the loathsome reptile and live a thousand years.

We dignify as a national emblem that American eagle that soars and shrieks his screams of defiance from the seclusion of the crags; we perpetuate in verse and story the imaginary song of the mythical dying swan; we praise the inferior songs of other birds—but, in my humble judgment, there is none that deserves more praise, credit, or commendation at the hands of enlightened humanity than the peerless mocking-bird, America's sweetest singer, who enlivens the spirit of springtime with his tireless serenade, and thrills every heart with his inspiring note of gladness as he touches the golden harp of nature's sweetest song and "stirs with joy and hope the languid souls of listening men."

Congressman Rankin is the gentleman who has come into additional prominence during the past Winter through his public violent controversy with Walter Winchell. It is pleasant to note that he has also a gentler, sweeter side as evidenced by his avian devotion. I do not know what the Mississippi State Song is, but if he has not already done so, the Congressman doubtless will ask that it be made Oh, Listen to the Mocking-Bird.

• • •

More from the political front are two items recently published in The Post, New York, by Leonard Lyons, and The Sun, New York, by H. I. Phillips: "In Washington last week, Charles Michelson, the veteran publicity director for the Democratic National Committee, gave a dinner for his successor, Paul Porter. After all the guests assembled and the small-talk was over, Michelson presented Porter to them . . . The new publicity director stared at the veteran Michelson, who had guided the Democratic National Committee through three Presidential campaigns. 'I feel,' Porter confessed, 'as if I had just walked onto the podium at Carnegie Hall, and Kreisler gave me his fiddle and said, "Play."'"

"Bob Hannegan, chairman of the Democratic National Committee, says the Republican party is a pipe organ with stuck whistles. To which the Office Republican retorts that the Democrats would know well what to do in such a fix. 'They would,' he says, 'plow under the pipes, appropriate a million dollars to find out why the organ won't play, name a Federal pipeless organ administration and then denounce all pipe organs as capitalistic.'"

• • •

The Metropolitan Opera program for its March 24 performance tabulated: "Carmen, Opera in Four Acts; Music by Georges Bizet". All operas are so announced there, with no mention of the librettists. It would take only an extra few words for a proper credit to the authors, who surely furnish a vital creative part of every lyrical work.

• • •

And speaking of programs, Henry Simon comments in PM (March 20) about the spoken interpolation at the Toscanini-NBC concert of the day before: "I wonder that General Motors can find nothing more pertinent than Mr. Kettering's account of the sewing-machine to place between Haydn and Respighi. That is where the invention occurred chronologically, of course, but still it's peculiar program-making artistically."

• • •

Violinist Francescatti is even more versatile than I had thought. After his most recent New York recital, two newspaper critics said that he played Beethoven and Bach perfectly, two others said that he didn't; The Sun opined that "In Paganini's 'I Palpiti' he missed a few of the difficult harmonic double stops", while the Herald-Tribune felt that "The unsullied purity with which Mr. Francescatti set forth the difficult harmonics in this work was an extraordinary achievement."

• • •

Whenever Mischa Elman appears at an out-of-town concert, nearly always someone appears with a violin for him to appraise. A few weeks ago in Hagerstown, Md., a man visited the artist at the hotel and showed him, not the usual ordinary instrument, but a fine, genuine Guarnerius. "I don't play a note myself", he explained, "but I just love having that violin and I wouldn't sell it at any price". A few hours later, just as Mischa was getting on the New York express, he was tapped on the arm, and turning around, saw the smiling train-conductor, who said, "This is fine. I didn't know you were going to be on my run." It was the man with the Guarnerius.

# METROPOLITAN OPERA

Martial Singher, French baritone, astonished everyone on March 10 with his creditable performance as Wolfram in Tannhäuser, for he quite grasped the Wagnerian musical idiom and dictioned it with fine correctness and clarity. It was only in his somewhat too elegant posturing that he missed the inherent simple ruggedness of the character according to old Teutonic legend. Rose Bampton's Elisabeth had youthful attractiveness and warm-toned and finely poised singing. Melchior gave his thrice ardent and authoritative embodiment of the hero. List was the Landgrave, Garris the Walther, Darcy the Heinrich, Stellman the Shepherd. Marjorie Lawrence is in a class by herself as Venus, alluring in looks and gesture and opulent in sound. Paul Breisach conducted with acumen and art.

### Warren's Falstaff

At the Saturday matinée of March 11, Leonard Warren did his first local Falstaff, and as expected, conceived the role atmospherically and executed it with all the required expansive low comedy. His voice boomed magnificently and was equally impressive in the lyrical episodes. Every tone wedded itself indissolubly to the fluctuations of the expertly dictioned text. He won whirlwinds of applause. Brownlee was a sturdy Ford, Kullman a euphonious Fenton. The women in the cast added much vocal charm to the occasion, in the persons of Mmes. Steber, Harshaw, Greer, and Browning. Lesser parts had effective treatment from Messrs. Gurney, Rasley, Dudley and Burgstaller. Beecham was the maestro of the orchestra. In the evening, the usual capacity house heard Rigoletto with Munsel as Gilda, Tokatyan as a smoothly singing Duke, and Valentino as the agonized Jester. Osie Hawkins stood out as Monterone, and golden-voiced Castagna as Maddalena. Moscona did well by the music and rascalities of Sparafucile. Sodero officiated with the baton.

Pelleas and Melisande has its exclusive group (a steadily growing one) of admirers and on March 13 they enjoyed a repetition of Debussy's mystical but gripping opera. The cast, with the exception of Brownlee who replaced Tibbett as Golaud, was the same as at the previous representation. The Brownlee version amply emphasized the robust sufferings of the jealous husband, and handled the music appropriately. Sayao and Singher again took the title roles, and as before, made the characters live through a romance that never lost the spirituality which Materlinck and Debussy had in mind. Both artists sang with rare feeling and beauty. Others deserving of praise were Mme. Harshaw (Genevieve) and Raymondi (Little Yniold) and Alexander Kipnis (Arkel) who intoned with noble breadth and underlined the text with pathos and tenderness. Emil Cooper repeated his clearly traced and delicately colored treatment of the orchestral score.

### Marjorie Lawrence As Isolde

The matinée performance (non-subscription) on March 13 was Tristan and Isolde, given as a benefit for the Grenfell Association of America. Melchior was in his best form as the inflammable Tristan, but instead of the usual Traubel in the role of Isolde, we had Marjorie Lawrence. The rest of the cast embraced Julius Huehn (Kurvenal), List (Marke), Thorborg (Brangaene), and Messrs. Darcy, Gurney and Garris. Beecham was at the helm in the orchestra. Of course Miss Lawrence had to be physically static, except for gesturing, but within that limitation she achieved dramatic effects, sheer wonderful. Seated during the entire first and second acts, and carried onto the stage by Kurvenal in the last act, she put such variety of mood, intensity, and musical mastery into her singing, with facial expression so appealing, that every moment of her embodiment carried complete conviction. Her voice, one of the finest sopranos in power and eloquence, soared triumphantly throughout, climaxing in a most moving delivery of the Liebestod. She had an ovation nothing less than torrential.

### Sved Sings Scarpia

Tosca was the opera on March 15. Stella Roman took the role of the heroine for the first time this season and sang and acted it with good results. She won especial favor with the Vissi d'Arte aria. Raoul Jobin was the Mario, a lusty one in every way. Sved's superior singing and subtle histrionism made his assumption of Scarpia the outstanding achievement of the evening. Sodero and his orchestra were somewhat pedestrian in tempi usually taken more rapidly by other conductors.

### Tourel An Appealing Mignon

At the March 16 hearing of Mignon, Jennie Tourel was that aristocratic waif, and covered herself with glory. Her tones are good to hear, and her flawless phrasing and unfailing musicianship are a keen satisfaction to persons who look for such things. Miss Tourel surprised with her acting, a deeply intelligent, poetical and youthfully appealing characterization. Patrice Munsel was the Philine, and Jacques Gerard the Wilhelm. Donald Dame made much of the lesser role of Laerte, into which he put a wealth of arresting detail. Lazzari (Lothario). was hampered by a cold. Beecham held the orchestra to satisfactory style and sound.

La Bohême, March 17, gave Novotna a chance to do her version of Mimi, in such presentation attractive to look at and to hear. Martini improves constantly as Rodolfo, with now fully balanced utterance and a real romantic flair. Brownlee was the Marcello, Frances Greer a Musetta with grace and euphony. Sodero conducted.

A throng of listeners greeted the Trovatore matinée of March 18. Milanov (Lenora), Harshaw (Azucena), Stellman (Inez), were the effective women singers. Kurt Baum took impressive care of the tenor role, with high tones especially easy and brilliant. Milanov had heart and art in her performance. Warren captured honors through stylistically impassioned and eloquent delivery. Moscona engaged as Ferrando. Sodero was alert and sympathetic with the baton. In the evening came the opening of the second Ring Cycle. There were only three changes of cast from the Feb. 8 performance, Darcy taking the role of Froh this time, Branzell doing Erda and Anna Kaskas, Flosshilde. The former revealed his knowledged, well-modulated tenor talents, and the latter her seasoned mastery of text and tonal breadth. For the record, let it be stated that Thorborg (Fricka) and Janssen (Wotan) were the other leading principals. Szell and his orchestra were sources of unending musical edification. A vast audience spent ringing enthusiasm.

### Walter Conducts Figaro

Marriage of Figaro made merry and tuneful on March 20 with Walter giving his lovable and truly Mozartean account of the score. Brownlee made his first appearance as Figaro, succeeding in making that intriguant a mobile and fluently singing figure. Valentino was a somewhat static Count but vocalized well. Lazzari did Bartolo animatedly and humorously. The rest of the cast was as usual, with spirited vocalism and acting especially from Mmes. Steber, Novotna, Sayao and Petina.

Falstaff did his amplitudinous and amatory antics on March 22 in the person of the gifted Leonard Warren, who scored strikingly in music and histrionism. The balance of the cast in a gay, facile performance led by the understanding Beecham, consisted of Mmes. Steber, Greer, Browning, Harshaw, and Messrs. Brownlee, Kullman, Dudley, Rasely, Gurney, Burgstaller. An extra non-subscription Aida was the March 23 attraction, with Baum repeating his warm-toned and romantically felt Radames. Milanov was a worthy partner as the heroine, beauty in her voice and fire in her acting. If there is a better Amonasro than Sved, he has yet to be presented at the Metropolitan. Thorborg enacted Amneris, Alvary was the King, Moscona, the Ramfis. Pelletier and his orchestra contributed stylistically. In the March 24 Carmen, Jennie Tourel took the title role, winning acclaim with her personification and continuous appeal of tone and delivery wedded to musical purpose and characterization. Kullman furnished a lively, fervent Don Jose (his first essay in that role here), Valentino an atmospherically singing and acting Escamillo. Nadine Conner's sweet and flexible voice made the most of Micaela's music. Frances Greer was the Frasquita, Mack Harrell, the Dancaire. Beecham conducted.

## Trapp Singers to Present Easter Program in N. Y.

The Trapp Family Singers, whose annual pair of Christmas carol programs are a New York feature, inaugurate another festival with their first Easter Sunday matinee in the same auditorium. Franz Wasner again will direct the singers in a program of Lenten and Passion music of five centuries from all parts of the world. The concert climaxes the family's sixth transcontinental American tour of 92 concerts.

## Casadesus-Singher Aid French

Gaby Casadesus, pianist, and Martial Singher, baritone of the Metropolitan, were soloists in the third concert of the Coordinating Council of French Relief Societies on March 15, at its New York headquarters.

AGATA BORZI

## Agata Borzi Under J. H. Meyer Management

Agata Borzi, coloratura soprano, has just signed a contract with the J. H. Meyer Management. Miss Borzi, a native of Washington, D. C., has appeared in opera here and abroad and has given numerous concerts. She will be soloist with orchestra at Hunter College, New York City, in a concert conducted by Judge Leopold Prince on April 30. On May 10, she is scheduled to sing Lucia with the Michigan Opera Company, at the Masonic Temple, Detroit.

## Lois Bannerman on Tour

Lois Bannerman, harpist, is on an extensive concert tour through Texas, Missouri, Kansas, Mississippi, Tennessee, Pennsylvania, New York, New Jersey, Maryland, Massachusetts and Rhode Island. Her engagements include solo appearances with the Houston, Memphis and Altoona Symphony Orchestras. On March 19 Miss Bannerman gave her fourth recital at the U. S. Naval Academy, Annapolis.

## New U. S. Citizens

Carl Bamberger and Lotte Hammerschlag have become American citizens.


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# *New York Concerts*

The pre-Easter calendar of concerts in New York was abundant with new scores, several newcomers and the observance of Bruno Walter's fiftieth anniversary as a conductor, among the outstanding features. Artur Rubinstein and Artur Schnabel headed the active pianists. Choral works were included on the orchestral programs.

March 10 (TH)—Freda Trepel, young Canadian pianist, has light, fleet fingers and a delicate poetical sense, but is wanting in the larger sweep and dramatics needed by some of the music she played.

March 11 (CH)—Barber's Symphony No. 2 was repeated at this matinée of the Boston Orchestra under Koussevitzky. Also done were William Schuman's Symphony for Strings, a somewhat forbidding, unamiable work, except for a bright last movement, and Rimsky-Korsakoff's Scheherazade Suite played with incomparable brilliancy. (TH)—Joseph Rogatchewsky, tenor, and Emma Boynet, pianist, gave a joint recital of high standard and finish. William Tarrasch was the accompanist. On the same evening, the Washington Irving H.S., audience enjoyed the cello mastery of Joseph Schuster.

March 12 (CH matinée)—With the third act Prelude from Lohengrin as an opening, the rest of the Philharmonic program had William Schuman's First Symphony, and Brahms' B flat Piano Concerto with Serkin as soloist. (TH matinée)—Emily Franz, violinist, accompanied by Rudolph Gruen, played familiar music commendably and gave pleasure to a large audience. (TH) Samuel Mayes, solo cellist of the Philadelphia Orchestra, with Vincent Persichetti at the piano. Technical proficiency, and tonal and musical appeal were heard in a Francoeur Sonata, Bach's C major Suite, and Sonata in A by Weber-Piatigorsky. (NBC Studio)—Toscanini, who has cast aside his former dislike for Tchaikovsky, led the NBC Orchestra in that composer's The Tempest, music from Moussorgsky's Khovanstchina, and Shostakovich's First, all done with the typical Toscanini touch and magnificently performed by the players. Other Sunday events at various auditoriums were by Percy Such, cellist, Nino Martini, Brailowsky; and (at the Metropolitan Museum of Art) the joint appearance of Annette Burford, soprano, and Oscar Wagner, informed and adept pianist.

March 13 (TH)—Portia White, youthful Canadian, is a real discovery, with warm, wide-ranged dark alto voice excellently schooled. In addition she handles her natural gifts with real knowledge and taste, whether in songs or operatic numbers, or even humorous examples. She had her hearers jubilantly enthused. (Hunter College matinée)—An unexpected premiere occurred at this, the fourth in the series of concerts for New York school children when Bronislaw Huberman, violinist, added an encore after his spirited reading of the Tchaikovsky Concerto. It was Mr. Huberman's new arrangement for violin alone of a Chopin Mazurka, and won him another ovation. Wheeler Beckett again expertly conducted 70 members of the Philharmonic in his own moodful Reverie, Handel's Water Music, and Prokofieff's Classical Symphony, all prefaced with wise comments by the conductor. (Center of Music and Drama matinée)—Stokowski's second concert with the new City Symphony Orchestra gave new proof that the organization ranks high in artistic stature. The players did everything asked of them by the music and the conductor, and both were well rewarded by the auditors. Shostakovich's Sixth, seldom heard locally, is one of his weaker scores, with lustreless themes and paucity of invention in development. A new short work, Pacific Prayer, by Dai-Keong Lee, young Hawaiian composer (musically educated in New York and now serving in the American armed forces) has the implications suggested by the title, and presents serious and sombre material, a bit Orientally tinged with modern idiom. Excerpts from Rimsky-Korsakoff's Ivan the Terrible, Debussy's Afternoon of a Faun, and the Prelude and Liebestod from Tristan and Isolde made up the rest of the program. (CH)—Leon Barzin and the National Orchestral Association offered as its feature attraction, Schubert's Mass in G, written in his 18th year. The work is finely devotional and beautifully melodious. An ideal performance was given by the Dessoff Choirs, and soloists Jean Carlton, Earl Palmer and Paul Matthen. The rest of the evening concerned itself with operatic arias, excellently sung by Gertrude Ribla, soprano; Ellen Repp, contralto; Lt. William S. Hess, tenor, and Cpl. Leon Lishner, bass-baritone. The final number was the quartet from Rigoletto. Barzin deserves high praise for this unconventional program so splendidly carried out.

**Horowitz Premieres Prokofieff Sonata**

March 14 (City Center matinée) Repetition of the orchestral concert of the previous evening. (CH)—Horowitz and his stunning virtuosity moved an enormous audience to wild applause which called for a string of post-program encores. Prokofieff's Seventh Sonata had its local premiere. Inordinately difficult and complex, the work is not easy to understand at a first hearing. It has impetuosity, grim strength and short episodes of sentiment. Typical Prokofieff rhythms and harmonic twists fill this piece of strange creation, certainly original even if not lovable. Horowitz performed it with tremendous sweep and power. Scintillant in four Scarlatti Sonatas, authoritative in Beethoven's Thirty-Two Variations, and pensively charming in two Chopin Mazurkas, he gave fluttering delicacy to Chopin's F major Etude, Op. 10, and exciting speed to the octaves in Liszt's Sixth Rhapsody. Also done were four Rachmaninoff Preludes, and Chopin's E major Etude, Op. 10. (TH)—A concert of Irish traditional and modern music enlisted the services of the Glee Club of the Friendly Sons of St. Patrick, directed by George Mead. The organization was founded by Victor Herbert. An ensemble of strings and piano, and several soloists also performed. The music had characteristic phases of vigor, nostalgia and jauntiness and pleased a large audience immeasurably.

March 15 (CH)—Simon Barere's piano recital, with a standard program, showed this artist in his best estate, with complete command of the keyboard, serene musicianship and infinitely varied manipulation of tone. (TH)—Sir Thomas Beecham got together a chamber orchestra of 34 players, and with his wife, Betty Humby, as piano soloist, gave a thoroughly delightful concert with Mozart's Divertimento No. 2 in D, Elgar's String Serenade, Rossini's La Scala di Seta Overture, Richard Arnell's First Symphony, and a Piano Concerto fashioned by Beecham from various themes by Handel. The last-named work, virile, finely written and full of grace and spirit, was played fascinatingly by the pianist and received prolonged acclaim. Arnell, young English composer, does not shine impressively in his Symphony, a collection of trite themes not well integrated and drily orchestrated. (TiH)—Carmen Reuben, mezzo soprano, in a mixed program including a group of Balkan folksongs, should be credited with excellent diction and interpretative understanding, and debited with some faulty voice production and uncertain intonation. Frank Chatterton accompanied, and assistance was rendered also by Harry Glickman, violin; Carl Stern, cello, and Louis Goranin, accordeon. A concert of French music, given at 475 Madison Ave., sponsored by the Coordinating Council of French Relief Societies, enlisted the services of Gaby Casadesus, pianist, and Martial Singher, baritone, in an arresting program delivered with rare taste and finish.

(*Please turn to page* 18)

**HARRY KAUFMAN,**
**pianist, who has just finished a tour with William Primrose, violist, as both assisting and co-artist, will give his own recital in New York at Town Hall on April 23 under the management of S. Hurok.**


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# *N. Y. Concerts*

(*Continued from page* 17)

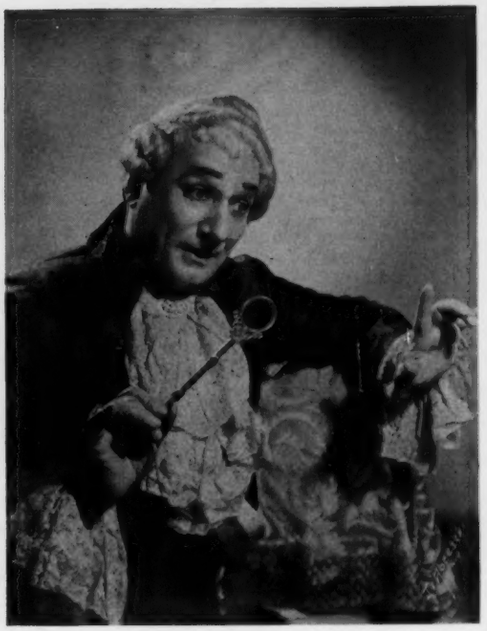
**Walter Marks Anniversary**

March 16 (CH)—Commemorating his fiftieth anniversary as conductor, Bruno Walter chose a noble program for the Philharmonic concert, with Beethoven's Ninth and Bruckner's Te Deum Laudamus. (For a report of this concert, see Editorial Section.) The program was repeated at next day's matinée.

March 17 (TH)—No violinist has a rounder or more ingratiating tone than Louis Kaufman, as demonstrated especially in Beethoven's Kreutzer Sonata and Lalo's Symphonie Espagnole. However, his intimate musical approach is on a par with the mere sound of his playing. Kaufman always is kind to American composers, and on this occasion he did a new Sonatina by the young American, Charles Jones, a Suite by William Grant Still, and two short pieces by the late Joseph Achron. The Sonatina is pleasant music with no deep message; the Suite has original moments and facile workmanship; the Achron music offers brief themes skillfully harmonized. Vladimir Padwa accompanied.

March 18 (CH)—Rudolph Ganz gave his auditors an engrossing forenoon concert at his Young People's Series with the Philharmonic. He explained and conducted with equal felicity Beethoven's First, the Mignon Overture, and the Rosenkavalier Waltzes. Maria Kurenko, soprano, admirably interpreted a group of songs including two by Gretchaninoff who bowed from a box. The Waves Singing Platoon were joined by the hearers in Anchors Aweigh. (TH matinée)—Sonia Essin, contralto, aided artistically by accompanist Arpad Sandor, gave a program of operatic numbers and songs. Her voice is rich in texture and warmth. As an interpreter she has both musical insight and proficiency. (TH)—The Glee Club of the College of St. Elizabeth, Frederic Joslyn conducting, sang with taste and vim, and had as soloists, Mary Mulcahy, soprano, and Gertrude Haas and Anne Warren, duo-pianists. Also on the program were a string ensemble made up of women, with Eileen Stuhr and Evelyn Kenny at the piano. (CH)—A visit by the Rochester Orchestra under Iturbi brought a real surprise with performances well balanced, fine in tone and technically facile, and atmospheric and authoritative readings which proved Iturbi's highly improved powers with the batan. He led Glinka's Russlan Overture, Strauss' Don Juan, and Morton Gould's Spirituals. Then, to cap his versatility, he played the piano solo parts of Mozart's D minor Concerto and Gershwin's Rhapsody in Blue, expertly accompanied by the orchestra. The Iturbi pianism too has gained immeasurably in sensitve feelng and tonal variety. (Washington Irving H. S.)—Paul Wittgenstein shone with illuminative keyboard art at a chamber-music concert in conjunction with the Kolisch Quartet and Sidney Powers, clarinetist.

March 19 (CH)—The Philharmonic, led by Walter, repeated Beethoven's Ninth (with the same soloists as the Thursday before) and for lighter good measure added Weber's Freischütz Overture. This Sunday matinée was the occasion for formal tributes honoring Walter's 50th conductorial anniversary. Charles Triller, of the Philharmonic board, made a speech and presented the celebrant with a Cambridge set of Shakespeare. Also with congratulatory scrolls and signed testimonials from over 100 American orchestras, all the leading conductors, and the players in the Philharmonic. The Westminster Choir added a number, Lutkin's Benediction, during which the audience stood. Walter contributed to the ceremonies with some heartfelt words of thanks. (CH)—Artur Rubinstein won jubilant success from an audience that fully appreciated his elevated rank as a pianist. His playing has constant temperamental drive and fertile imagination that blends poetry with passion, and knows too how to preserve a lofty line in the classics. Bach-Busoni, Chopin, Albeniz and Stravinsky (the composer's arrangement of music from his Petrouchka) were the names on the program. (NBC Studio)—Toscanini and the NBC Orchestra touched inspiriting heights with their presentations of Weber's Oberon Overture, Haydn's Oxford Symphony, Respighi's Pines of Rome and Johann Strauss' Voices of Spring. The 77-year-old conductor was in his most vigorous and resourceful vein. (TH 2:45 p.m.)—Elsbeth Ball, mezzo soprano (accompanied by Jascha Zayde) sang in various languages, and the New England Philharmonic Trio assisted in several selections. Agreeable in texture, the voice was used in musicianly manner. (TH 5:30 p.m.) — Florence Mercur, from Orange, N. J., showed good technical command and musical sensitiveness at her piano recital with a standard program. It was only in Beethoven's Sonata, Op. 31, No. 2, that the artist fell short in the needed dramatic breadth. (TiH matinée)—Frederick Marantz made his harpsichord sound delicately and with refined musicianship in a list of ancient classics. (TH)—Charles Petremont, 18, from Boston, controls fingers and bow excellently on the violin but could use more insight and versatility as an interpreter. Of less familiar works, he played Conus' Concerto in E minor and Respighi's arrangement of Vivaldi's D major Sonata. Valentin Pavlovsky gave splendid support at the piano. (TiH)—The League of Composers presented another of its concerts dedicated to showing how contemporary composers write, feel, and handle the various facets of the modern idiom. The best of the offerings were Marion Bauer's amiable Concertino for oboe, clarinet and string quartet, packed with skilled, tasteful writing, and La Flute a travers le Violin, by Arthur Lourié, a cleverly fashioned and witty duet, beautifully played by Rene Le Roy and Samuel Dushkin. Bela Bartok's Sixth Quartet had the Budapest foursome as performers. Jerzey Fitelberg's Sonatina for Two Violins was played by Messrs. Dushkin and Rudolph Kolisch. (Hadley Studio)—The soirée of the National Association for American Composers and Conductors stood out chiefly with Barber's interesting Sonata for Cello and Piano (Sidney Edwards, Lois Phelps), four unusually atmospheric songs by Rhea Silberta (accompanied by the composer) sung by John Hardt, baritone, and the Presto from Creston's A major Piano Sonata (Lois Phelps).



**ANGELO PILOTTO,**
**baritone, as Scarpia in Puccini's Tosca, a role which he sang opposite Stella Roman in Panama City and Colon, where three performances of the opera were given on March 24, 27, and 30, by the Opera Panamericana y Pro-Arte. Mr. Pilotto sang Marcel on March 8 and 10 when La Boheme was presented in Philadelphia and Washington by the Philadelphia La Scala Opera Company. (Photo by James Abresch.)**

**Schnabel Starts Series**

March 20 (TH)—Ariana Bronstein, violinist, 18, pleased her hearers and the present reviewer, to whom she appealed as a student of high endowment and important promise. Gregory Ashman played the accompaniments. (CH)—Sponsored by the New Friends of Music, Artur Schnabel opened his series of Beethoven Piano Sonatas, giving four of them (including the Waldstein and Hammerklavier) and impressing with his famed thoughtful contemplation and meticulous attention to every musical and technical detail, yet infusing his readings with a warm personal touch that erased any atmosphere of pedantry. (French Institute)—A Concert in Honor of France consisted of new and old music from that country, given by the Emanu-El Choir, and distinguished conductors and soloists—Sir Thomas Beecham, Lazare Saminsky, Virgil Thomson, Felix Salmond, Mildred Dilling, Elizabeth Dunning and others. The Choir, trained by Saminsky, sang with finish and spirit.

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# LOS ANGELES

By RICHARD D. SAUNDERS

**Musical Courier Bureau**
**Hollywood, Calif.**

A varied and well played program was offered by the Janssen Symphony Orchestra under the skillful baton of Werner Janssen in the Wilshire-Ebell Theatre, March 21. Surprise of the evening was the presentation of Debussy's The Engulfed Cathedral as a movie short in which the rolling sea and the cathedral of Ys beneath the waves visually accompanied the music as recorded by the orchestra.

Soloists were duo-pianists Luboshutz and Nemenoff in the first hearing here of Bohuslav Martinu's Concerto. They played with charming lilt and unaffected virtuosity. Most refreshing of the novelties was a delightful Sinfonietta by Walter Piston showing an intriguing individuality of style and colorful treatment. Janssen's finesse of interpretation was admirably displayed in a Bach-Respighi Passacaglia and Fugue in C minor and the Beethoven Fifth Symphony.

**Philharmonic Soloists**

Alfred Wallenstein has welded the Philharmonic Orchestra into a first-rate whole, far better than it has ever been during its history. His interpretative artistry was well displayed at the recent concert in the Philharmonic Auditorium with Tchaikovsky's Sixth Symphony, to which he contrived to impart an intriguing freshness and sparkle. Novelty was a suite from Aaron Copland's ballet, Billy the Kid, its various episodes graphically limned in pungent, alive musical strokes.

Youthful, attractive Camilla Wicks was violin soloist, and proved herself a young artist of great promise, playing the Saint-Saëns Third Concerto with well schooled attention to its romantic content and much individual expression.

Robert Casadesus was piano soloist on the March 9 concert, giving a technically skilled performance of the Franck Symphonic Variations and the Weber Concert Piece.

Beautifully executed under Wallenstein's baton were the waltzes from Strauss' Der Rosenkavalier, Enesco's lyrical Second Roumanian Rhapsody, Ravel's Alborado Grazioso and a delightful Vivaldi Concerto Grosso in G minor, tastefully orchestrated by Mistowski.

Soloist on March 23 was Jan Peerce, tenor, whose voice and impeccable enunciation won him the largest and longest ovation of any soloist this season. He gave arias from Handel's Semele and Judas Maccabaeus, Halevy's La Juive and Ponchielli's La Gioconda.

Wallenstein conducted a signally fine interpretation of the Beethoven Eighth Symphony, an exquisitely polished reading of Strauss' Don Juan, and small items by Albeniz and Turina.

**Recitals and Opera**

Duo-pianists Luboshutz and Nemenoff played with complete and sympathetic understanding in their recital March 12 in the Philharmonic Auditorium. Opening with Vivaldi, Bach, Schumann and Mendelssohn, they proceeded to an engaging exposition of a Chopin Rondo and delightful delivery of short items by Lopatnikoff, Kreisler and Levitzki, culminating in Riegger's striking New Dance.

A jolly performance of Mozart's The Marriage of Figaro by the American Music Theater group in the Pasadena Civic Auditorium March 7, had the advantages of real, dramatic stage direction and an excellent English translation by George Houston and his associates. A capacity audience waxed vociferously enthusiastic. The participants filled their roles visually as well as vocally, and Conductor James Guthrie maintained excellent pace and balance.

Virginia Card was a winsome, vivacious Susanna, Jane McGowan provided an excellent Cherubino and Blossom Benson an amusing Marcellina, with Sara Carta as the Countess. John Raitt showed a fine voice and acting as the Count, George Burnson was a dashing Figaro, Harvey Spencer won laughs as Don Basilio and Charles Ferguson made a good Bartolo.

Casadesus proved himself a fine workman on March 19 in the Philharmonic Auditorium playing a Beethoven Sonata, a dozen Chopin Etudes, the Ravel Sonatina and a group of Albeniz items.

The Baccaloni Opera Co. put on Don Pasquale and The Barber of Seville in the Philharmonic Auditorium on March 14 and 17. Salvatore Baccaloni's Falstaffian characterizations dominated both performances, though Ivan Petroff shared honors for a fine performance of Figaro. Others of the company were Dorothy Chapman, Ruby Mercer, Franco Perulli, Thelma Altman and Claudio Frigerio. George Schick conducted with skill.

# *PASSED AWAY*

PAUL H. SCHIFF, 56, prominent representative of artists in this country and abroad, died on March 16 in a Brooklyn, N. Y., hospital. Born in Aachen, Germany, he received a doctor of chemistry degree from the University of Munich. He entered the musical field and established a concert bureau in that city, and in 1930 became associated also with the well-known firm of Wolff & Sachs in Berlin. Three years later in Paris, he formed the Organization Artistique Internationale with Fritz Horwitz and the late Eric Semon. After the fall of France, he came to this country. In 1941 he established his business here, representing many artists. He also was managing director of the Inter-American Arts, Inc., an organization providing for exchange of artists between North and South America. His wife was Helene Zimmerman Schiff, a concert pianist who died in 1942. His sister, Mrs. Elizabeth Laux, survives. The Lener Quartet played a movement from a Tchaikovsky String Quartet at memorial services held on March 19 in New York.

JAMES COLQUIT TYSON, 56, organist and choral director, died on March 21 in New York. Born on the Isle of Man, he came to this country in 1908, served as orchestrator for several ensembles and music publishers, directed the chorus at the Roxy Theatre, New York, for many years and for 14 years was organist at St. Ann's Episcopal Church, Brooklyn. He is survived by his widow and a daughter.

FRANCES MOSES, 87, former teacher for 50 years at the Cincinnati Conservatory of Music before her retirement 15 years ago, died in Avondale, O., on March 18. She was one of the last surviving pupils of Clara Baur, founder of the Conservatory, and was a lifelong member of the Cincinnati Festival Chorus. A sister and two nephews survive.

CHARLES E. GALAGHER, 64, former opera singer, died on March 13 at Jamaica, N. Y. Born in Newport, Ky., he studied at the Cincinnati Conservatory and sang for a number of years with the San Carlo Opera Company, also serving for 15 years as soloist at Grace Church, New York.

DR. ARCHER LESLIE HOOD, 75, violinist, teacher, composer, and former president of the International Music Festival League, Inc., died at his home in New York on March 21.


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# PUBLISHERS ISSUE NOVEL MUSIC

### For Piano Solo

THE EVOLUTION OF PIANO MUSIC, 1350-1700, compiled by Curt Sachs. Edward B. Marks Music Corp., New York. $1.

This handsome 39-page volume compiled, edited and arranged by the eminent musicologist, Curt Sachs, is complete with detailed notes on early keyboard instruments and composers of piano music supplemented by delightful illustrations. Great care has been taken in the editing; and in some cases, there are two versions of the same piece, the second being in modern notation. Aside from some anonymous composers, those represented are Paumann, Bendusi, Trabacci, Ammerbach, Bull, Farnaby, Phillips, Chambonnieres, Couperin, Fischer, Frescobaldi and Froberger.

GAVOTTE SATIRIQUE, and NOCTURNE FANTASIA, by Isidor Achron. Carl Fischer, Inc., New York. Respectively, 50¢ and 60¢.

Gavotte Satirique, dedicated to Gregor Piatigorsky, is a grave, dancelike number in which a more or less impish tune has some unexpected flavoring of harmonic sort. It is simple in makeup. Nocturne Fantasia is more of a bravura number, with strong chords, broken triplets and a chromatic cadenza. Both are for moderately advanced pianists.

BRITISH EIGHTH MARCH, by Zo Elliott. Carl Fischer, Inc., New York. 50¢.

A broad, swinging march by the composer of There's a Long, Long Trail, popular in World War I. It is dedicated to the members of the British Eighth Army and accepted for them by Gen. Sir Bernard L. Montgomery, whose picture and letter (written on captured Fascist stationery) adorn the cover. It is said to have been inspired by the meeting of the British and American armies in the African desert, and is of interest to audiences in the United States.

### For Baritone or Bass and Piano

THREE SONGS, Daniel Gregory Mason, poems from Nautical Lays of a Landsman, by Wallace Irwin. G. Schirmer, Inc., New York. Each 50¢.

Dr. Mason gives us three humorous settings of whimsical texts. I ain't afeard o' the Admiral is a mock-serious ballad telling how an old tar advised the ruler of the fleet that his ship wasn't sailing right—only he happened to be alone in the hold at the time. A Grain of Salt recalls that a sailor's wife has the best life since she only knits on land, while he also has a quiet berth. The Constant Cannibal Maiden recounts the charms and hazards of the damsels of various nations. The style is bluff and hearty. The highest range is a B above the staff, the lowest an A.

### For Orchestra or Vocal Solo

HYMN OF THE SOVIET UNION, by A. V. Alexandrov; arranged for orchestra by Felix Guenther. Edward B. Marks Music Corp., New York. Orchestra, 75¢; solo voice version, 40¢.

The new Russian anthem, a sturdy and simple march, is given a workable orchestral arrangement by Dr. Guenther. It is a work much in prominence now because of its recent adoption, and has already been heard in this country in symphonic dress. The same firm publishes the American solo voice version of the anthem, with both the Russian lyric by Sergei Mikhalkov and El-Registan, and an English version by Olga Paul. Useful especially for United Nations rallies and other patriotic occasions.

### For Voice and Piano

COMING HOME, music by Horace Johnson; words by Helen Reddington. For medium voice. Carl Fischer, 50¢.

Simple and heartfelt music, based on a haunting melody, with a text that tells of those in the armed forces and their longing to return home. Not since Keep the Home Fires Burning has there been a war song with the nostalgic appeal of Johnson's.

HIGH ON A HILL and SOME DAY HE'LL COME, by Edward E. Bennett. Edward Schuberth & Co., Inc., New York. 50¢ each.

High on a Hill is a medium register number of particular emphasis during the Passion season but suitable also for general use. The middle section, in minor mode, provides contrast. Some Day He'll Come in a lyrical number within a range which makes it not difficult to learn quickly. Suitable for any season of the year.

I GOTTA SING, by Justin Ring. Edward Schuberth & Co., Inc., New York. 50¢.

The words for this song, sub-titled A Cowboy Boogie-Woogie, are by Al Dahle and Lois Mundlin and provide a poem which is stylistically set.

### For Violin and Piano

BEAU SOIR, by Debussy, and AURORE, by Gabriel Fauré, transcribed by Arthur Hartmann, G. Schirmer, Inc., New York. Each 50¢.

Mr. Hartmann, veteran violinist and transcriber, has added to his many arrangements a particularly effective one of Debussy's atmospheric work, and a graceful one of Fauré's dainty measures. There is no great difficulty about either of the solos. They are carefully made and well provided with fingering directions.

### McCauley Entertains McLellan Executives

Edward J. McCauley, sales manager of the Robbins Music Corp., was host to the McLellan Stores Company's executive officers and staff of district managers. The chain store firm has recently expanded to the music field.

### American Recorder Society Heard

The American Recorder Society gave a program of compositions by Finger, Schütz and Lukas Foss as well as English, French and Italian Madrigals on March 20 at the Music House. Those participating were Mme. Kisch-Arndt, Erich Katz, Marian Nugent, Herman de Grab and the Randolph Singers. Harold Newman is president of the society.

### Klemm Wins Guild Prize

CHICAGO.—Gustav Klemm, composer and Baltimore correspondent of the Musical Courier, has been awarded the annual Kimball Prize of the Chicago Singing Teachers Guild for his song, A Hundred Little Loves. The text is by Deirdre, pen name of Grace Healy, granddaughter of Patrick Healy, founder of Lyon & Healy. The song is being published in the fall by Carl Fischer, Inc.

### Works by Johan Franco Heard in Radio and Concert

Johan Franco's Herinnering Aan Holland, composed In Memoriam to H. Marsman, has been broadcast on short wave to Europe. It is written for voice and piano, and the words are in Dutch. Other works by the pianist-composer heard on recent programs include his intermezzo for piano, Alla Marcia; a song for medium voice and piano, The First Born; and a number for string orchestra, In Memoriam, a tribute to Jos. Van Gogh.

Ethel Glenn Hier, pianist-composer, is completing another active season which found her appearing in lecture-recitals before teachers' groups, at war rallies and in special programs. Recently Miss Hier appeared in Steinway Hall before the Piano Teachers' Congress of New York. Discussing the MacDowell Colony at Peterborough, N. H., Miss Hier played several compositions which she had written there, among them the familiar A Day in the Peterborough Woods, Asolo Bells and Aunt Jemima Goes to Town, and several others. Ina Pihlmann was at the second piano for the Theme and Variations in D Minor, and Badinage.

At a musical tea honoring Mrs. H. H. A. Beach, music for two pianos was featured by members of Miss Hier's piano ensemble classes. Those participating included Cora Stevens, Marjorie Fisher, Edna Morrison, Reba Dunn, Louise Unglaub, Ruth Moren, Margaret Manvel, Marguerite Mueller, Bee Holland and Lily Fearn. Betty Jane Knight sang two songs by Mrs. Beach and one by Miss Hier. Miss Pihlmann and Miss Hier were heard in two of the latter's duos. With Charles Haubiel, Miss Hier played Mrs. Beach's Ancient Cabin, Mr. Haubiel's Four Miniatures and her own Asolo Bells.

At the studios of Rose Dirman, Miss Hier played three of her own numbers and also accompanied Miss Dirman in her Fairy Ring. The occasion was a war bond rally by the four national music sororities.


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## SATB

GOD OF LIGHT, by Carl F. Mueller. G. Schirmer, Inc., New York. 12c.

The setting provides for a unison junior choir against the four mixed parts and a brief alto solo. After a key alteration, the original idea returns with all parts in unison except for a final chord.

THE CROSS BEARER, by David Guion. G. Schirmer, Inc., New York. 16c.

This arrangement is by John Hastings, the text being by Daniel S. Twohig. A pedal point and an ostinato bass are both utilized in this dramatic arrangement to reflect the poignancy of the poem. Solo interludes and divided parts add to its effectiveness. An admirable Passion number and not difficult.

SONG OF THE REAPERS, by Richard Kieserling. R. L. Huntzinger, Inc., New York, Willis Music Co., Cincinnati. 20c.

This is an excerpt from the cantata Job and is a song of rejoicing at the plenitude of the harvest. A two-part interlude for women's voices and a union section for the men provide contrast before an abrupt modulation into the original key and the return of the first theme.

IN HUMBLE FAITH, by Gerhard Hirschfeld. G. Ricordi & Co., Inc., New York. 15c.

A devotional number with a middle section wherein the bass carries the melody briefly.

THIS LITTLE LIGHT O' MINE, Spiritual arr. by John W. Work. Galaxy Music Corp., New York. 16c.

A simple work in keeping with the Spiritual idiom. The arranger provides freely moving parts, with the melody in the soprano, except for the final verse, where a soprano solo takes over against a humming chorus. Exceedingly effective.

TO WHOM, THEN, WILL YE LIKEN GOD, by N. Lindsay Norden. J. Fischer & Bro., Inc., New York. 20c.

To this text from Isaiah, the American composer has provided a towering and majestic setting. Solid chords, unison of parts are made use of. There are two soprano solos which might well be taken by voices of different timbres.

THE ELECTRIC CLOCK, by Laurence Powell, Galaxy Music Corp., New York. 16¢.

The modern clock, as compared with the one up which the celebrated mouse ran, is the subject of this humorous number. It compares the staccato ticking of the original with the modern "chime" tones of the electrified one. Likewise the funereal ticking and the speedier rhythm of the later time-measuring product are compared rhythmically. A good novelty number, easy to sing and bound to win applause.

CALHOUN'S ADDRESS TO CONGRESS, by Harvey Gaul. J. Fischer & Bro., New York. 18¢.

The excerpt from the noted statesman's address in February of 1883 on the "Force Bill" is dramatically set by the Pittsburgh composer. By dynamic contrasts, octaves, use of thirds, and rhythmic alternations, he has effected a militant number.

## SSAATTBB

HOW LONG HAVE I GOT TO LINGER? Spiritual, arranged by Van A. Christy. Hall & McCreary Co., Chicago. 20c.

This eight-part arrangement of the folk number is skilfully set so as to retain the fervor and color of the original and yet take advantage of the harmonic idea which Mr. Christy had. The combining of a set rhythmic pattern against syncopation is adroitly handled.

## TTBB

ST. THEODULPH'S HYMN, melody by Melchior Teschner, arranged by W. B. Olds. Carl Fischer, Inc., New York. 15c. A trumpet trio also is available.

The familiar Easter hymn, All Glory, Laud and Honor, here is provided for male singers and trumpet fanfares with the melodic line passing from the first tenors to the second basses through the other parts.

NOBODY KNOWS THE TROUBLE I'VE SEEN, familiar Negro Spiritual arranged by W. B. Olds. Hall & McCreary Co., Chicago. 16¢.

The arrangement is decidedly novel with a baritone soloist and treble trio in addition to the usual four parts, and the entire number is marked a cappella.

## SA or SAB

ALLELUIA OF THE BELLS, by Ralph E. Marryott. H. W. Gray Co., Inc., New York, agents for Novello & Co., Ltd., London. 16c.

An Easter carol with the two parts having canonic aid from the baritone. Suitable for junior choirs.

## SSA

SEA REQUIEM, by Tom Patterdale. Carl Fischer, Inc., New York. 15c.

Based on a Chopin prelude, this arrangement provides a mood number within a limited range with some close harmonic effects.

SOMEONE TO WATCH OVER ME, by George Gershwin. Harms, Inc., New York. 16c.

The arrangement for three-part female group is by Douglas MacLean, another item in the Harms Choral Library. Each part has a solo line in the verse before uniting. The typical Gershwin rhythmic style is retained.

IN THE SILENT NIGHT, by Rachmaninoff. Willis Music Co., Cincinnati. 12c.

Cecil Cowdrey has provided the English text, and the arrangement is by Bryceson Treharne. This is one of the best three-part female numbers to appear in some time. The arranger has skilfully woven the three voices, with particular emphasis, although not too much so, on the lowest group.

SONG OF FAITH, by Howard S. Savage, Hall & McCreary Co., Chicago. 16¢.

The second soprano is given much of the melody in this number which makes wide use of chromaticism with resultant colorful effects. The parts proceed in even rhythmic style intensifying the text and building to a climatic chord.

## SSAA

A CHILD'S EASTER, by W. A. Goldsworthy. H. W. Gray Co., Inc., New York, agents for Novello & Co., Ltd., London. 15c.

This prolific provider of material for combined junior and senior choirs has arranged this time for the younger group to participate with a four-part female contingent, although the latter may be omitted entirely and the juniors have a two-part number of their own. A two-verse brevity that is attractive in either form.

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### Scott Arrangements Published

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# Manhattan Concert Calendar

**(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)**

April 5. Collegiate Chorale, Robert Shaw, conductor, TH, E.
April 5. Vladimir Horowitz, pianist, CH, E.
April 6. Waldemar Johnsen, baritone, TH, E.
April 6. Philharmonic-Symphony Society, Walter conducting. St. Matthew Passion with Nadine Conner, Jean Watson, William Hain, Herbert Janssen, Lorenzo Alvary, soloists, and Westminster Choir, CH, E.
April 7. Philharmonic-Symphony Society, same program as previous evening, CH, A.
April 8. Rosario, Antonio and troupe dancers, CH, E.
April 8. Jazz Concert, Eddie Condon, director, TH, 5:30.
April 9. Hildegard June, soprano, TH, A.
April 9. Trapp Family Singers, TH, 5:30.
April 9. Philharmonic-Symphony Society, same program as Friday afternoon, CH, A.
April 10. Maria Safonoff, pianist, CH, E.
April 11. Philadelphia Orchestra, Eugene Ormandy conducting, Marian Anderson, contralto, soloist, CH, E.
April 11. Nadia Reisenberg, pianist, Mischa Mischakoff, violinist, TH, E.
April 12. Emily Stephenson, soprano, CCH, E.
April 13. Charlotte Martin, pianist, CCH, E.
April 13. Philharmonic-Symphony Society, Rodzinski conducting; Nadia Reisenberg, pianist, soloist, CH, E.
April 14. Philharmonic-Symphony Society, same program as previous evening.
April 14. Busch Chamber Music Players, TH, E.
April 15. Philharmonic-Symphony Society, Ganz conducting, final Young People's Concert, CH, M.
April 15. Nelson Eddy, baritone, TH, E.
April 16. Philharmonic-Symphony Society, final concert, Rodzinski conducting, CH, A.
April 16. Jane and Joan Rosenwald, duo-pianists, TH, A.
April 16. Rose Raymond, pianist, TH, 5:30.
April 16. Peter Melnikoff, pianist, CCH, 5:30.
April 16. May Crawford, soprano, SH, E.
April 17. Bach Circle and Yella Pessl, harpsichordist, TH, E.
April 18. Eugene Istomin, pianist, TH, E.
April 19. Rose Darcourt, soprano, TH, E.
April 19. Nora Dinkov, soprano, Lucy Brown, pianist, CCH, E.

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**TOWER OF BABEL** Med. (D-F)
*by Robert Mac Gimsey*

**WITHOUT DRUM OR TRUMPET** Med. (B-E)
*by Johnstone-Harling*

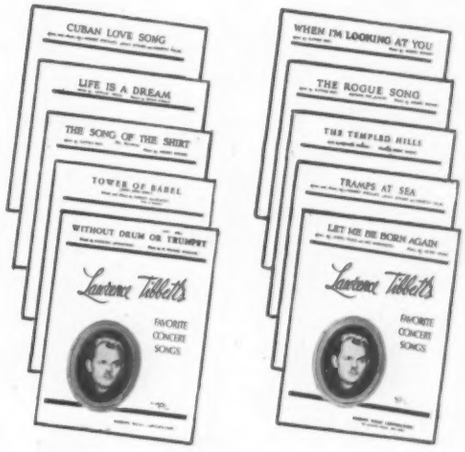
**WHEN I'M LOOKING AT YOU** Med. (C-F)
*by Grey-Stothart*

**THE ROGUE SONG** Med. (B♭-G)
*by Grey-Stothart*

**THE TEMPLED HILLS** Med. (C♯-E)
*by Driggs-Grofé*

**TRAMPS AT SEA** Low (B♭-E); Med. (D♭-G)
*by Stothart-McHugh-Fields*

**LET ME BE BORN AGAIN** Med. (B♭-G)
*by J. Young-Washington-V. Young*

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# T. ROBIN MacLACHLAN REVIEWS . . .

*[These selections have been made from a great volume of material, some of recent publication and others from successful recital pieces of past years.* —REVIEWER'S NOTE.]

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A march in F major. The steady and parallel chords of the bass accompaniment require little shifting of the hand position.

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A piece which has been received with enthusiasm by many piano students. Right and left hand melody with the roll of drums approaching and receding.

**MEDITATION AND MAZURKA,** by Alexandre Tansman. Associated Music Publishers, Inc. 30¢.

Two little one-page piano solos, well contrasted and ideal for performance. No wide stretches.

**THE ELEPHANT RIDE,** by Renee Miles. Carl Fischer, Inc. 25¢.

An interesting and amusing impression of the lumbering movements of an elephant. In the key of G major.

**THE SKYLARK,** by Bernice Frost. The Boston Music Co. 30¢.

A study in broken chords and arpeggios. Educational and a showy piece for program making. Analyze for triads, dominant seventh chords and chords of the added sixth.

**MARCHING ALONG TOGETHER,** by Edward Pola and Franz Steininger. Simplified arrangement by Hugo Frey. Robbins Music Corp. 50¢.

An excellent number for the recital this year. The full harmonies of this popular marching tune have been retained in simple form.

**LAND OF DREAMS,** by J. Louis Merkur. Mills Music, Inc. 35¢.

Adventures in dreamland. A sparkling melody in major key, recreational and entertaining.

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The tonic rhythms and melodies of this Dutch dance lend an air of happiness and a reminder of Holland.

**DANCING SNOWFLAKES,** by Robert A. Hellard. Edward Schuberth and Co. 50¢.

An easy waltz of three pages in F major. Contribution of pleasing melody.

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### First Octave Playing

How soon should one give octave work, and in which grade of study does this properly belong? Because I always dread the beginning octave work, I fear I do not have the right approach.

K. S.

*The only correct answer is to say that octave study should be given only when the pupil is ready, which means that a pupil who easily reaches an octave and has relaxed playing conditions can begin playing octaves before those not having these requirements. Late second grade is for most pupils the time to prepare for and begin this study. Select pieces with short passages of staccato sixths and broken octaves (using the first and fifth fingers), then present pieces with frequently recurring octave passages.*

### Parallel Minor Scales

This season, for the first time, I have been trying to teach the parallel, instead of relative, minor scales. I have been having much difficulty with this and wish to ask if it is definitely wrong to teach first the relative minor; and, if so why?

M. S.

*It is usually better to proceed with the presentation less difficult for the teacher. However, there should be no difficulty in teaching the parallel minor scales unless theoretical explanations are involved, as this is the more musical approach and better psychologically. Let the pupil simply lower the third and sixth of the major scale, and you should stress the development of his listening processes, appreciation of tonalities and understanding of moods and modes.*

### Spring Recitals

In planning my spring recitals I am, more than ever, anxious to make them enjoyable for the listeners, but at the same time I wish these programs to be helpful in every way to the pupils. Any suggestions will be helpful.

W. L.

*It is interesting as well as educational to have each pupil play two short selections. The first solo should be from the classic and romantic periods. Even the youngest beginnner will enjoy playing a simple theme from Bach, Mozart, etc. The second number, of contrasting style, can be chosen freely; and you should also include a few pieces in the modern idiom. Many teachers are selecting compositions by American composers, a custom which is most timely.*

### Special Solos

Can you give me the names of two or three solos, moderately difficult, and especially useful for the development of a light touch and rhythm, preferably ones in the higher register of the piano?

K. L.

*I suggest that you review Swamp Bird, by Suesse; Shepherdess in Porcelain, by Craxton, and add to your list The Prophet Bird, Op. 82, No. 7, Schumann; Birdling, Op. 43 No. 4, Grieg, and The Girl with the Flaxen Hair, Debussy.*

### Repeated Notes

Should one make it a rule always to change fingers on repeated notes? I find that the newer compositions make less use of this than compositions by composers of the past.

T. D.

*I would observe no set rule, but use fingering giving the better musical result. Do not change if there is nothing to be gained.*

### Serious Student

I am 27 years old, go to business, practice from two to three hours daily, and have studied with my present teacher three years. Until very recently he showed much interest and enthusiasm in my work. Now he seems uninterested and even bored during my lessons. Perhaps because my lessons come at the end of the day, his attitude is due to tiredness. I do not think I should continue under these circumstances, but do not wish to change teachers, as this man has helped me immeasurably. Any suggestions will be helpful.

V. C. M.

*You show understanding and fairness in not wishing to change teachers. I suggest that if your business hours permit, you might change the time of your lesson. If this is impossible, continue as at present for awhile, being careful that you do not talk too much during the lesson, that you do not take in more material than can be gone over in the actual lesson period, and that you leave the studio promptly after your lesson is finished. If this does not produce a change of attitude, discontinue your study and resume it after a couple of months.*

### Balanced Repertoire

I am not sure that I fully comprehend the meaning of "a balanced repertoire," especially for the average intermediate grade pupil. Can you state what this should include?

G. L.

*A balanced repertoire includes not only compositions from the Classic, Romantic and Modern schools but pieces of various tempi, touches, and moods; also pieces built on what we sometimes call horizontal and perpendicular lines, such as chords, scale passages, arpeggios, all with free use of keyboard range.*

## With the Teachers

Under Dr. Felix Guenther, "forgotten masterworks" were presented on Feb. 20 at the Academy of Music, in the fourth informal open meeting and concert sponsored by the Brooklyn Music Teachers Guild and Brooklyn Institute. Dr. Guenther and Prof. Angela Weschler played Mozart and Schubert scores; Carl Tollefsen, violinist, Alfredo Baldassari, violist, and William Durieux, cellist, were heard in Haydn, Mozart and Beethoven works. Isabel Schapp and Etta Kabram Schiff were heard in works of Reuven Kosakoff at the fifth session. Helen Schiff was the narrator. Leon Kushner, pianist, played two groups of solos. Rudolph Pittway and Wesley Sontag participated in the program at the March 16 meeting, when ensemble training was discussed.

•

At the monthly meeting of the Associated Music Teachers League in Steinway Hall on Feb. 24, Lorraine Duggins gave a lecture-demonstration. Henry Cowell spoke on Inter-American Activities. Lucille Cummings, contralto, gave a program of songs.

•

Dr. George H. Gartlan, director of music in the New York public schools, addressed the March 9 meeting of the Oxford Piano Teachers Guild in the Carl Fischer Recording Studio.

•

An interesting talk was given by Carl M. Roeder at the March 23 meeting, in Steinway Hall, of the Associated Music Teachers' League. Jane and Joan Rosenfeld, artist-pupils of Mr. Roeder, played several numbers. Raissa Tselentis, Gustave L. Becker and Anton Rovinsky also discussed matters of interest to members.

Daphne Hellman and George De Svirsky, harp-piano duo, will appear on April 13 for the National Opera Club at the Waldorf-Astoria, New York; at St. John's College, Annapolis, April 29; and at Walter Reed Hospital, Washington, D. C., April 25. The ensemble will be heard in Eastern and Southern cities this spring and next fall.

•

Stell Andersen, pianist, was soloist in the Grieg Concerto with the New Orleans Symphony, Ole Windingstad conducting. The all-Norwegian program was given in honor of Crown Prince Olav and Crown Princess Martha of Norway.

•

Grace Adams East, trumpeter, fulfilled an engagement in the Persian Room at the Sir Francis Drake Hotel in San Francisco. She also appeared at the Stage Door Canteen and with USO-Camp Shows.

•

James Morrison conducted the N.Y.S.M. Chorus of 150 voices on March 11 in Carnegie Hall with Louis Bowdre, baritone, and Norman Coyle, pianist, both Morrison students, as soloists.

•

The first program in the Music of Four Centuries series, under the auspices of the Music Teachers Committee of the Teachers Union was given on March 10 in Carnegie Chamber Hall. Muriel Smith, soprano; Ruth Freeman, flutist, and the Art Chamber Quartet (Samuel Weiss, William Simek, Sol Rumberg and Virginia Nolte) participated.


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# THE MUSICAL PARADE

By THE STAFF

*Tonal Tattling*

David Broekman, director of music for the United States Treasury Department's War Savings Program, has written a musical profile called The Story of Van Loon, in memory of the distinguished writer and music-lover who died a few days ago. Broekman is also a Hollander and will turn over the royalties from this musical tribute to Dutch War Relief in the name of Hendrik Willem Van Loon. . . . Ganna Walska in Box 4 at the Metropolitan performance of Pelleas and Melisande, had as her guest Mrs. Maurice Maeterlinck, wife of the author on whose play the libretto is based. . . .

Someone tells this department that Lily Pons has made her hair a radiant red. *Est vrai, Lily?* Believe it or not, but Oscar Thompson, the Sun critic, looks exactly like Bob Ripley.

. . . A Gilbert and Sullivan series is running currently, incidentally showing up the tawdry opposition stuff that passes on Broadway for musical comedy these days. . . . The first quadruplets ever born in New York City recently blessed Mrs. Harry Zarief, wife of a CBS violinist. Proving what? . . .

In Miami, Marie Volpe is continuing her concerts (sponsored by the University of Miami) in aid of the fund to perpetuate the memory of her late conductor-husband by erecting an Arnold Volpe Memorial Auditorium in the Southern city. The most recent event of the series was a recital for two pianos, played by Harold Bauer and Eugenia Honeywell . . .

The Metropolitan Opera House is advertising in the Subways, adding another proof of the desire of that lyric temple to become an institution for all of the people all of the time. . . . Not that Musical Parade is a managerial agency or publicity furtherer or even a talent scout for the Metropolitan Opera, but at least one newsgatherer of this page wonders why Elizabeth Wysor is not in that company, with her big, wide-ranged, vibrant, contralto voice and intelligent singing art. She knows 46 operatic roles, among them Brangaene which she sang most successfully at Montreal not so long ago when Marjorie Lawrence was the Isolde. . . .

Overheard at the opening symphony concert in the Center: "How do you like the new orchestra?" "One of the double-basses is a bright yellow — looks like maple wood or pine."

. . . Donald Dame and Dr. Clarence Adler café-lunching, in 57th Street at different tables; Arthur Judson and his missus dining upstairs at the Lotos Club; downstairs, Moe Hasting and Bill King, the CBS biggies . . . The Melchiors, homeward bound from a Fiesta, making a merry entrance into the Hotel Ansonia . . .

Simon Barere, the pianist, watching the ice-skaters at the Rockefeller Center rink; Donald Budge, tennis champion and his bride, fascinated with the dancing of Paul Draper at the Waldorf-Astoria's Wedgewood Room . . . One of the funniest lines in the new play, Jacobowsky and the Colonel, is the former's remark about his refugee brother-in-law, a musician: "I always told him he would make a better head-waiter than a conductor—and now it's come true." . . . Kostelanetz, himself an air performer, is an ardent short-wave dial turner . . .

The night of March 18, large wagons around town, with huge placards reading: "In tomorrow's Daily News, Rise Stevens in Full Color" . . . Marshall Kernochan, ex-judge and song writer, lunching at a 57th restaurant . . . At the latest Gambol of the Lambs Club, Leonard Warren made such a hit with his singing that the audience (mostly of theatrical and film celebrities) whistled, stamped and shrieked with delight. Milfrod Snell was the nifty accompanist. . . .

This department not long ago praised the performance of Casadesus on the Coca Cola radio program, and that would have been all right if he had been the pianist on that occasion, but it happens that the pen of the writer skidded and he should have attributed the superfine playing to E. Robert Schmitz. The mistake probably occurred because the two names are so much alike! Neither artist wrote us a complaining note, but our scrupulous honesty makes us publish this correction. . . .

At the Rapee's, where a few friends dropped in, Erno at the piano, playing Hungarian and Viennese melodies, folksongs, and Mrs. Rapee weeping because the music recalled her homeland . . . Horace Johnson's new symphonic score was played in Scranton end of last month . . . At a rehearsal of the Bell Telephone radio concert, Jascha Heifetz and the orchestra had some fun playing —well, what do you think? You'll never guess, so don't even try. It was—hold your breath—it was—of course the rehearsal didn't go on the air — it was nothing else but Mairzy Doats!

**DELIA CALAPAI,**
**pianist, will play a program of early classics and works of contemporary composers on April 7 at 9 p. m. over WNYC. Miss Calapai was heard in a Town Hall recital last season and has recently given recitals at Syracuse University and Hamilton College. (Photo by James Abresch.)**

**JOSEPH ROGATCHEWSKY,**
**tenor, gave a Town Hall recital on March 11. Mr. Rogatchewsky is well known as a leading tenor in opera and concert in Europe, and has made a number of recordings which were released both here and abroad before the war.**

### William Hacker Season Listed 40 Engagements

William Hacker, American pianist-conductor, is fulfilling 40 engagements this season in Eastern cities. He recently appeared in recital in Hastings, N. Y.; for the Hudson Valley Music Club, and in Kilbourn Hall at the Eastman School of Music, Rochester. Under the auspices of the Redpath Bureau, Mr. Hacker was heard in Medina, N. Y.; Ashburnham, Boston, Medford, Quincy and Turners Falls, Mass.; Barre, Vt., and Hudson, Plattsburgh and Tupper Lake, N. Y. He was soloist with the Rochester Civic Orchestra under Howard Hanson and on March 26 made his second appearance over Television Station WRGB, Schenectady.


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# IN STUDIO AND SCHOOL

### Manhattan School of Music Offers Bachelor Degree

Courses leading to the Bachelor of Music degree are now being offered by the Manhattan School of Music, it is announced by Mrs. Janet D. Schenck, founder-director. In addition to the present curriculum in music, the school is adding courses in English composition and literature, European history, history of music, psychology, sociology and foreign languages in addition to several new classes in pedagogy.

The academic courses will be taught mainly by members of faculties of Columbia and New York universities. New instructors at the Manhattan School include Dr. John W. Knedler, Jr., in English; Dr. Charles W. Cole, history; Dr. S. Stansfeld Sargent, psychology; Hugh Ross, history of music; Philip R. Sisson, French; and Dr. Peter Riccio, Italian.

Mrs. Schenck stated that the degree courses are being added in response to a recognized need for a well-rounded college training in the humanities, with specialization in music and in setting up the curriculum particular attention has been given to integrating the academic work with the music field.

Among the music instructors at the school are Dr. Harold Bauer, Rudolph Gruen, Hugo Kortschak, Edwin Ideler, Rachmael Weinstock, Diran Alexanian, Gabor Rejto, Julius Shaier, Friedrich Schorr, Simeon Bellison, Bruno Labate, Arthur Lora and others. Dr. George A. Wedge is advisor to the theory department, which includes among its instructors Vittorio Giannini and Howard A. Murphy.

### Eastman School Names Hagen In Conductors' Contest

ROCHESTER, N. Y.—Walter Hagen, a member of the first violin section of the Rochester Philharmonic and second violinist in the reorganized Gordon String Quartet, has been selected to represent the Eastman School of Music in the conductor's competition of the Detroit Symphony Orchestra this month.

The orchestra invited the Eastman School, Curtis Institute, the Juilliard School and the New England Conservatory each to select a representative in the contest, for which a prize of $1,000 will be awarded.

Mr. Hagen, 24, was chosen unanimously by Dr. Howard Hanson, director of the Eastman School; Dr. Paul White, teacher of the conducting class; Emanuel Balaban, opera department director; and members of the Eastman School Senior Symphony when he and six other students directed a performance of Bloch's Winter-Spring.

Graduation recitals this month at the school will be offered by Ruth Spalding, contralto, student of Arthur Kraft; Joan Harrison, violinist, pupil of Jacques Gordon; and Edith Doe, soprano, studying with Nicholas Konraty. Recent recitals also were given by Glennes Garlick, violist; Miriam Duenk, Rilla Darnell, violinists; Helen De Jager, pianist; Eddie Leonard, Jr., tenor; Harriet Balcom Read, pianist; and Lois Miller, violinist.

Excerpts from Gluck's Orfeo and Mozart's Marriage of Figaro were sung by opera department students on March 7 and 8 in Kilbourn Hall, with Mr. Balaban as musical director.

### Norfolk Music School Plans Fourth Summer Session

NORFOLK, CONN.—The fourth season of the Norfolk Music School of Yale University will be inaugurated on the former estate of the late Mr. and Mrs. Carl Stoeckel on July 3 and continue for six weeks, with special emphasis on chamber music.

Bruce Simonds, pianist, and dean of the Yale Music School, again will be director. Other faculty members include Hugo Kortschak, assistant professor of violin playing at Yale University and conductor of the New Haven Symphony Orchestra; Emmeran Stoeber, assistant professor of cello at Yale University, and Virginia French Mackie, authority on school music. Last season, students came from 19 states and from England, China, Brazil and Canada, and indications are that this year's roster will be as widely representative.

Each morning session of the school opens with group singing, after which Mr. Simonds gives a lecture, illustrated at the piano and with the phonograph, on the development of music. To aid the students' cultural background, lectures on art, illustrated by slides, are given by Elizabeth Chase, docent of the Yale Art Gallery, lectures on literature by Leonard Stevens and a course in diction by Sydney Thompson. Evening activities include madrigal singing, folk-dancing, special lectures and dramatic readings. Last summer the students and faculty together presented reading-performances of As You Like It and Sophocles' Antigone.

### Bernice Frost Courses at Juilliard Summer School

Courses of interest to teachers of piano will be offered at the Juilliard Summer School by Bernice Frost from July 3 to Aug. 11.

Under the general outline of Piano Teaching Methods and Materials, Miss Frost will conduct classes in teaching younger children, older beginners, second and third grade teaching and the early advanced grades. She also will present a review and study of sonatinas and sonatas for use from the second grade through the early advanced grade with emphasis on their value both as teaching material and in general repertoire. Second piano parts will be arranged for ensemble playing.

Miss Frost will conduct a seminar for piano teachers three days each week. Credit will be awarded students toward certificate and degree work.

### Peabody Conservatory Increases Summer Faculty and Courses

BALTIMORE, MD.—An enlarged faculty and a broadened curriculum mark plans for the summer school of Peabody Conservatory from June 26 to Aug. 5. Frederick R. Huber again will be in charge, and the work once more coordinated with summer sessions at Johns Hopkins University and the Maryland Institute of Art.

August Maekelberghe will head the organ department. Bart Wirtz returns to have charge of the cello work and to hold a class in ensemble playing. Dr. Ernest K. M. Lert will conduct an opera class. A "workshop" for elementary school teachers will be directed by Leah Thorpe. Instruction will be given in the playing of all instruments and in the field of modern languages. Mr. Huber is arranging a series of artist recitals.

### Institute of Musical Art Students in Programs

Louis Bostelmann conducted the junior orchestra of the Institute of Musical Art of the Juilliard School on Feb. 19 in compositions of Stoessel, Gluck and Haydn.

Piano students of Gordon Stanley presented works of Mozart, Bach and Beethoven on Feb. 17.

### Sheridan at Mannes School

Frank Sheridan makes his only New York public appearance this season at the Mannes Music School, where he will give a piano recital on April 25. Proceeds of this concert will go to the Scholarship Fund.

## Bob Jones College Stages The Barber

CLEVELAND, TENN. — Bob Jones College recently held its annual Spring Festival, which consisted of two performances each of The Barber of Seville (March 7 and 9) and the drama Othello (March 8 and 10), followed by a recital on Saturday evening by Felix Salmond, cellist.

The Rossini opera was given a streamlined English translation by Helen Carruth, who was the Bertha of the performances. The cast, consisting of students, was excellent, first honors going to Margaret Smith, a charming Rosina; Victor Werner, fine voiced Count, and Herbert Hoover, a handsome and capable Figaro.

A noticeable feature was the marked advancement, vocally and dramatically, of several of the singers over last year. The production was staged by Bob Jones, Jr. Karl Keeyer, conductor and pianist, and Magdalene Faulkner, at the novachord, provided the musical background. A large, enthusiastic audience attended both performances.

The Classic Players, Katherine Steinhohn, director, presented Shakespeare's Othello this year. It proved a most successful vehicle for their dramatic talent. The leads were played by an alternating cast of Bob Jones, Jr. and Don Wells (Othello), Bob Jones, Jr. and Wallace Carr (Iago) and Lois Amstutz and Betty Britt (Desdemona). They were assisted by an impressive cast. B. N.

**THE LESSON SCENE FROM BARBER OF SEVILLE**
**as presented in English by students at Bob Jones College. Margaret Smith is the Rosina; Victor Werner the Count (at the piano), and Larry Brown the listening Bartolo.**

### Betsy Culp Dornay

At her New York studio on March 20, Betsy Culp Dornay presented Grace Albert, mezzo-contralto, in recital. A program note describing Miss Albert's career as an actress in the radio field announced this appearance as a concert debut. Miss Albert revealed herself a serious musician of poise and personal charm with a decided talent for interpretation. Although the voice is at the moment slightly lacking in that sumptuous quality which would designate it as inherently contralto, the singer was capable of negotiating the Printemps qui commence aria from Samson and Delilah most acceptably. This was followed with an excellent English group. In Lieder of Hugo Wolf and Brahms, Miss Albert offered her finest work, singing with notable style and distinctive expressiveness.

A group of American Regional Folksongs, arranged by Miss Albert with guitar accompaniment, brought the formal program to a close. Miss Albert added several selections which she sang with delightful sincerity and distinguished clarity of diction which characterized her work throughout the entire concert. Mme. Dornay was at the piano for Miss Albert; Garth Williams supplied the guitar accompaniments.

### Astolfo Pescia

Waldemar Johmsen, Norwegian baritone, now touring in this country, gives a New York Town Hall recital on April 6, his program including Norwegian and folk songs. Mr. Johmsen escaped from Norway and the Nazis and toured England and Scotland, giving 380 concerts in less than two years and appearing with the London Philharmonic, London Symphony, Royal Air Force Symphony, Boyd Neel's orchestra and other ensembles.

Lue Vera Moore, chosen from a chorus of 400, sang the role of Magnolia on Feb. 15 at the Mosque Theatre, Newark. N. J.

These artists are from Maestro Astolfo Pescia's studios in New York.

### Edith Nichols

Ruth Diehl has been selected as a member of the solo quartet for the annual Bethlehem Bach Festival in May, returning after a year's absence. Miss Diehl, an artist-pupil of Edith Nichols, is touring the Middle West under the direction of Lucius Pryor. She has been heard in The Creation and Messiah with the Handel and Haydn Society of Boston.

### Harold Henry

Esther Bernstein, a member of his artist class, was presented by Harold Henry in a recital in his New York studio on March 11. Miss Bernstein played works of Bach-Tausig, Scarlatti-Tausig, Chedeville, Debussy, Chopin, Griffis, MacDowell, Beethoven's Op. 27, No. 1 sonata and Mr. Henry's Clock and the Music Box.

### Philadelphia Conservatory Series by Rosalyn Tureck

PHILADELPHIA.—Rosalyn Tureck, pianist, on April 3 gave the first in a series of three lecture-recitals on the music of Bach at the Philadelphia Conservatory of Music. Her opening subject was Bach's Musical and Spiritual Sources. On April 10, Miss Tureck will discuss Bach's Transcribers and at the concluding recital on April 17 she will comment on Bach in Our Time.

### de Menasce Works Heard

Two piano works by Jacques de Menasce were performed on March 27, Jane Courtland playing his Five Fingerprints at her Town Hall recital and Andor Foldes offering his Sonatina No. 2 on his list of contemporary scores at the 92d St. Y.M.H.A., New York.

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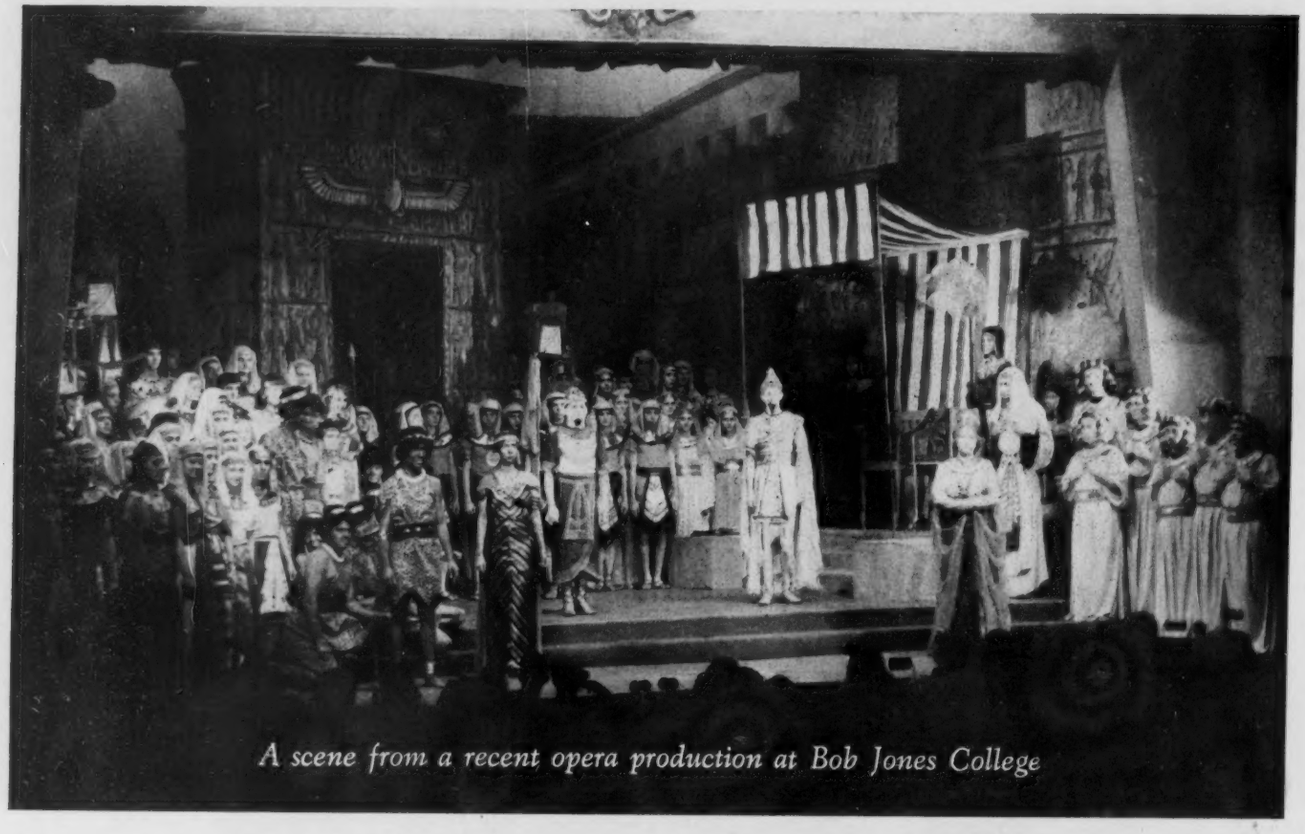

*A scene from a recent opera production at Bob Jones College*

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